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AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH NEW YORK
FROM SATURDAY MARCH 26TH UNTIL THE
MORNING OF THE DATE OF SALE INCLUSIVE

THE CHARLES T. YERKES COLLECTION OF ANCIENT AND MODERN PAINTINGS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT MENDELSSOHN HALL

FORTIETH STREET EAST OF BROADWAY NEW YORK
ON THE EVENINGS OF TUESDAY, WEDNESDAY
THURSDAY AND FRIDAY, APRIL 5TH, 6TH, 7TH AND
8TH, BEGINNING EACH EVENING AT 8.15 O'CLOCK

Subscriber's Copy No. 29

EDITION LIMITED TO TWO HUNDRED AND FIFTY COPIES

CATALOGUE DE LUXE

OF

ANCIENT AND MODERN PAINTINGS

BELONGING TO THE ESTATE OF THE LATE

CHARLES T. YERKES

(LOUIS S. OWSLEY, EXECUTOR)

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY CHARLES C. BURLINGHAM, ESQ., RECEIVER
UNDER A DECREE OF THE CIRCUIT COURT
OF THE UNITED STATES FOR THE SOUTH-
ERN DISTRICT OF NEW YORK, DATED
JANUARY 22ND, 1910

THE PUBLIC SALE WILL BE HELD

AT MENDELSSOHN HALL, NEW YORK
ON THE EVENINGS HEREIN STATED

The sale will be conducted by MR. THOMAS E. KIRBY, of

The American Art Association, Managers

NEW YORK
1910

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CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

Order of Sale

THE PAINTINGS DESCRIBED IN THIS CATALOGUE WILL BE SOLD IN THE FOLLOWING ORDER

FIRST SESSION

TUESDAY EVENING, APRIL 5, 1910

At Mendelssohn Hall, New York

Beginning at 8.15 O'clock

Order of Sale Number	*De Luxe Catalogue Number*	*Subject*	*Artist*
1	7 *m*	Return, Sweet Bird	*Jan Van Beers*
2	66 *m*	Duck-Hunting from a Boat	*Ivan Pokitonow*
3	84	Lady Resting	*Georges Groegaert*
4	85	Near Nanterre	*Gilbert Munger*
5	29 *m*	Portrait of a Little Girl	*P. A. J. Dagnan-Bouveret*
6	50 *m*	The Hussar (1796)	*François Flameng*
7	87	The Cobbler	*Unknown*
8	65 *m*	A Nook on the Lake	*E. Sanchez-Perrier*
9	70 *m*	Lady with Cherries	*Alfred Stevens*
10	15 *m*	Landscape with Sheep	*J. R. Brascassat*
11	12 *m*	Interior of a Tavern	*François Saint Bonvin*
12	36 *m*	The Poultry Yard	*A. G. Decamps*
13	35 *m*	The Guardsmen	*A. G. Decamps*
14	19 *m*	The Artist's Studio on the Hill	*Jean Charles Cazin*

"O" Works by Old Masters are indicated by an "o" following the catalogue number.
"M" Works by Modern Artists are indicated by an "*m*" following the catalogue number.

Order of Sale Number	*De Luxe Catalogue Number*	*Subject*	*Artist*
15	61 *m*	The Reconnaissance	*J. L. E. Meissonier*
16	39 *m*	The Escort of the Emperor	*J. B. É. Detaille*
17	1 *m*	Sea Coast	*Andreas Achenbach*
18	53 *m*	The Artist Monk	*Prof. E. Grützner*
19	58 *m*	The Forge	*Jules Bastien-Lepage*
20	60 *m*	The Book-Stall	*Baron Hendrik Leys*
21	52 *m*	Pygmalion and Galatea	*Jean Léon Gérôme*
22	64 *m*	Diana and her Nymphs Bathing	*A. Monticelli*
23	59 *m*	Paul and Virginia	*J. H. F. Van Lerius*
24	69 *m*	Preparing for the Hunt	*F. V. L. Roybet*
25	81 *m*	The Sacrilegious Monkey	*J. G. Vibert*
26	82 *m*	Painting the Family Portraits	*Florent Willems*
27	54 *m*	Landscape at Sunset	*George Inness*
28	55 *m*	The Frugal Meal	*Jozef Israels*
29	28 *m*	The Silent River	*Gustave Courbet*
30	40 *m*	The Retreat	*J. B. É. Detaille*
31	83 *m*	Grand Canal, Venice	*Félix Ziem*
32	16 *m*	The Amateur of Antiquities	*Léon Brunin*
33	17 *m*	The Princess led to the Dragon	*Sir Edward Burne-Jones*
34	18 *m*	The Princess chained to the Tree	*Sir Edward Burne-Jones*
35	22 *m*	A Calm on the Scheldt	*Paul Jean Clays*
36	57 *m*	A Country Festival	*Prof. Ludwig Knaus*
37	72 *m*	Spring	*Sir Laurenz Alma-Tadema*
38	2 *m*	Servants Lunching	*Joseph Bail*
39	13 *m*	Invading Cupid's Realm	*W. A. Bouguereau*
40	21 *m*	The Pages	*Édouard Charlemont*

SECOND SESSION

WEDNESDAY EVENING, APRIL 6, 1910

At Mendelssohn Hall, New York

Beginning at 8.15 O'clock

Order of Sale Number	De Luxe Catalogue Number	Subject	Artist
41	27 *m*	Old Church	*J. B. C. Corot*
42	26 *m*	The Path to the Village	*J. B. C. Corot*
43	25 *m*	Environs of Ville D'Avray	*J. B. C. Corot*
44	24 *m*	Morning	*J. B. C. Corot*
45	23 *m*	The Fisherman	*J. B. C. Corot*
46	33 *m*	Small Landscape	*C. F. Daubigny*
47	86	Landscape and River	*C. F. Daubigny*
48	30 *m*	Landscape and Seashore	*C. F. Daubigny*
49	32 *m*	On the River Oise	*C. F. Daubigny*
50	34 *m*	View of Villerville	*C. F. Daubigny*
51	31 *m*	The Banks of the Oise, near Auvers	*C. F. Daubigny*
52	43 *m*	Beyond Fontainebleau	*N. V. Diaz*
53	44 *m*	Cupid Disarmed	*N. V. Diaz*
54	41 *m*	The Gorge in the Forest at Fontainebleau	*N. V. Diaz*
55	42 *m*	Gathering Fagots	*N. V. Diaz*
56	46 *m*	Duck Shooting	*Jules Dupré*
57	47 *m*	Landscape by the River	*Jules Dupré*
58	48 *m*	Stag in the Forest	*Jules Dupré*
59	49 *m*	Sunrise	*Jules Dupré*
60	45 *m*	At Sea	*Jules Dupré*
61	63 *m*	Diana and her Nymphs Sleeping	*J. F. Millet*
62	62 *m*	The Pig-Killers	*J. F. Millet*
63	68 *m*	Valley of Tiffange	*Théodore Rousseau*

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Order of Sale Number	*De Luxe Catalogue Number*	*Subject*	*Artist*
64	67 *m*	Paysage du Berry	*Théodore Rousseau*
65	76 *m*	The Old Farm	*Constant Troyon*
66	74 *m*	Landscape with Cattle	*Constant Troyon*
67	75 *m*	The Normandy Ox	*Constant Troyon*
68	73 *m*	Going to Market	*Constant Troyon*
69	38 *m*	The Tiger's Prey	*F. V. E. Delacroix*
70	37 *m*	Bride of Abydos	*F. V. E. Delacroix*
71	56 *m*	The Shepherd and his Flock	*C. E. Jacque*
72	32 *o*	Reverie	*J. B. Greuze*
73	107 *o*	The Garden Party	*Antoine Watteau*
74	5 *o*	The Toilet of Venus	*François Boucher*
75	77 *m*	Rockets and Blue Lights	*J. M. W. Turner*
76	79 *m*	St. Michael's Mount	*J. M. W. Turner*
77	78 *m*	Grand Canal	*J. M. W. Turner*
78	80 *m*	Italian Landscape	*J. M. W. Turner*
79	85 *o*	Portrait of Lady O'Brien	*Sir Joshua Reynolds*
80	86 *o*	Portrait of Mrs. Ralph Willett	*George Romney*
81	39 *o*	Portrait of a Boy	*George Henry Harlow*
82	122	Portrait of Canova	*Sir Thomas Lawrence*
83	56 *o*	The Pets	*Sir Edwin Henry Landseer*

THIRD SESSION

THURSDAY EVENING, APRIL 7, 1910

At Mendelssohn Hall, New York

Beginning at 8.15 O'clock

Order of Sale Number	In Loan Catalogue Number	Subject	Artist
84	7 o	A Thief steals from a Thief	*P. L. Brueghel*
85	8 o	Fill the Well after the Calf is Drowned	*P. L. Brueghel*
86	9 o	The Bacon is too Good for your Mouth	*P. L. Brueghel*
87	10 o	As Full as an Egg	*P. L. Brueghel*
88	13 o	Portrait of a Man	*François Clouet*
89	14 o	Portrait of François, Dauphin De Viennois, Duc De Bretagne	*Claude Corneille*
90	54 o	Portrait of a Chief Magistrate of Amsterdam	*Hans Holbein (the Younger)*
91	20 o	The Evening School	*Gerard Dou*
92	21 o	The Hermit	*Gerard Dou*
93	96 o	The Hermit	*J. A. Van Stavern*
94	62 o	Boy Blowing Bubbles	*Frans Van Mieris*
95	63 o	Portrait of a Lady	*Frans Van Mieris*
96	80 o	The Holy Family and the Sparrow	*Raphael Sanzio*
97	61 o	Woman Cleaning Carrots	*Gabriel Metsu*
98	60 o	The Letter	*Gabriel Metsu*
99	19 o	Head of an Old Woman	*Balthasar Denner*
100	28 o	Portrait of a Young Girl	*D. Ghirlandajo*
101	22 o	Portrait of Hans Gunder of Nuremberg	*Albrecht Dürer*
102	55 o	Portrait of a Gentleman	*Thomas De Keyser*
103	53 o	Portrait of a Lady	*Hans Holbein (the Younger)*
104	52 o	The Fool	*Hans Holbein (the Elder)*

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Order of Sale Number	*De Luxe Catalogue Number*	*Subject*	*Artist*
105	16 *o*	Portrait of a Man	*J. Van Craesbecke*
106	15 *o*	The Alchemist	*J. Van Craesbecke*
107	29 *o*	On the River	*Jan Van Goyen*
108	31 *o*	Landscape by the River	*Jan Van Goyen*
109	120	Fishermen Landing	*Jan Van Goyen*
110	30 *o*	Village on the River	*Jan Van Goyen*
111	59 *o*	Virgin and Child Enthroned	*Hans Memling*
112	23 *o*	Peasants Merrymaking	*Cornelis Dusart*
113	108 *o*	The Watering Place	*Philips Wouwerman*
114	82 *o*	Portrait of a Rabbi	*Rembrandt Van Rijn*
115	84 *o*	Portrait of Joris De Coulery	*Rembrandt Van Rijn*
116	81 *o*	Philemon and Baucis	*Rembrandt Van Rijn*
117	83 *o*	Resurrection of St. Lazarus	*Rembrandt Van Rijn*
118	2 *o*	Portrait of a Man	*Ferdinand Bol*
119	35 *o*	Portrait of a Woman	*Frans Hals*
120	36 *o*	The Singers	*Frans Hals*
121	37 *o*	The Violin Player	*Frans Hals*
122	38 *o*	The Singing Girl	*Frans Hals*
123	46 *o*	The Old Mill	*Meindert Hobbema*
124	43 *o*	A View in Westphalia	*Meindert Hobbema*
125	44 *o*	The Mill	*Meindert Hobbema*
126	45 *o*	The Ford	*Meindert Hobbema*
127	47 *o*	Threatened Storm in Summer	(*Attributed to Hobbema*)
128	48 *o*	The Road to the Cottage	(*Attributed to Hobbema*)
129	88 *o*	Landscape	*Jacob Van Ruisdael*
130	106 *o*	In the Forest	*Anthonie Waterloo*
131	49 *o*	The Social Glass	*Pieter De Hooch*
132	51 *o*	An Interior	*Pieter De Hooch*
133	50 *o*	The Music Party	*Pieter De Hooch*
134	99 *o*	The Glass of Lemonade	*Gerard Ter Borch*
135	3 *o*	Sunset	*Jan Both*
136	11 *o*	Portrait of a Lady	*Agnolo Bronzino*
137	93 *o*	The False Players	*Jan Steen*
138	91 *o*	The Siesta	*Jan Steen*
139	92 *o*	Christ Driving the Traders from the Temple	*Jan Steen*
140	94 *o*	Boors Merrymaking	*Jan Steen*
141	24 *o*	Wolfgang, Duke of Nieubourg	*Anton Van Dyck*
142	110	Two Apostles	*Pieter Paulus Rubens*
143	87 *o*	Ixion and Hera	*Pieter Paulus Rubens*

FOURTH AND LAST SESSION

FRIDAY EVENING, APRIL 8, 1910

At Mendelssohn Hall, New York

Beginning at 8.15 O'clock

Order of Sale Number	De Luxe Catalogue Number	Subject	Artist
144	58 *o*	Madonna and Child	*Jan Van Mabuse*
145	76 *o*	Portrait of Cæsar Borgia	*Pinturicchio (Bernardino Di Betti).*
146	12 *o*	Virgin and Child	*School of Brussels*
147	17 *o*	Landscape with Man on Dappled Horse	*Aelbert Cuyp*
148	100 *o*	Landscape	*Unknown*
149	109 *o*	Landscape	*Jan Wynants*
150	116	Fruit	*Jan Davidsz de Heem*
151	117	Crossing the Creek	*Nicolaas Berchem*
152	77 *o*	The Red Bull	*Paulus Potter*
153	114	Gray Bull	*Paulus Potter*
154	78 *o*	Landscape with Cattle and Figures	*Paulus Potter*
155	115	Landscape and Cattle	*Paulus Potter*
156	73 *o*	Interior of a Stable	*Isack Van Ostade*
157	74 *o*	The Itinerant Musician	*Isack Van Ostade*
158	68 *o*	The Old Toper	*Adriaen Van Ostade*
159	72 *o*	Interior of Room with Men Drinking	*Adriaen Van Ostade*
160	70 *o*	Dancing to Music	*Adriaen Van Ostade*
161	71 *o*	Dancing in the Barn	*Adriaen Van Ostade*
162	69 *o*	The Skittle Players	*Adriaen Van Ostade*
163	96 *o*	The Lesson on the Flute	*David Teniers (the Younger)*
164	97 *o*	The Guard Room	*David Teniers (the Younger)*
165	119	Reckoning the Score	*David Teniers (the Younger)*

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Order of Sale Number	*De Luxe Catalogue Number*	*Subject*	*Artist*
166	98 *o*	Temptation of St. Anthony	*David Teniers (the Younger)*
167	102 *o*	Noon-Day Rest	*Adriaen Van De Velde*
168	101 *o*	Landscape with Figures and Cattle	*Adriaen Van De Velde*
169	104 *o*	Firing a Salute	*Willem Van De Velde (the Younger)*
170	103 *o*	Calm on the Bay	*Willem Van De Velde (the Younger)*
171	118	In the Harbor	*Willem Van De Velde*
172	42 *o*	The Old House	*Jan Van Der Heyden*
173	40 *o*	Market Day in Rotterdam	*Jan Van Der Heyden*
174	41 *o*	The Village	*Jan Van Der Heyden*
175	65 *o*	Dutch Channel by Moonlight	*Aert Van Der Neer*
176	66 *o*	Twilight	*Aert Van Der Neer*
177	67 *o*	Lady and Child	*E. H. Van Der Neer*
178	112	A Scene in Venice	*Francesco Guardi*
179	113	A Scene in Venice	*Francesco Guardi*
180	34 *o*	Wedding of the Doge	*Francesco Guardi*
181	33 *o*	Grand Canal at Venice	*Francesco Guardi*
182	64 *o*	Fruit	*Abraham Mignon*
183	95 *o*	Portrait of a Medici Princess	*L. Sustermann*
184	105 *o*	Madonna and Child	*Andrea Del Verrocchio*
185	75 *o*	The Apostles after the Crucifixion Worshiping in a Cave	*Joachim De Patinir*
186	111	Madonna and Child	*B. E. Murillo*
187	4 *o*	Madonna and Child, St. John and an Angel	*A. Botticelli (Sandro)*
188	57 *o*	The Mystic Marriage of St. Catherine	*Bernardino Luini*
189	79 *o*	Virgin and Child	*Andreas Previtali*
190	89 *o*	The Annunciation	*Andreas De Solario*
191	25 *o*	Adoration of the Magi	*School of Van Eyck*
192	6 *o*	The Adoration of the Magi	*Dirck Bouts*
193	18 *o*	The History of St. Augustine	*Gerard David*
194	26 *o*	Tobias and the Angel	*Govaert Flinck*
195	27 *o*	A Seaport	*Claude Gellée (Claude Lorrain)*
196	1 *o*	The Adoration	*Taddeo Bartoli*
197	121	Visit of the Shepherds	*Baldassare Peruzzi*

ARTISTS AND TITLES

PAINTINGS BY OLD MASTERS

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Both, Jan	*Sunset*	3
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" " "	*The Bacon is too Good for your Mouth*	9
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" " "	*Village on the River*	30
" " "	*Landscape by the River*	31

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" "	*Wedding of the Doge*	34
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" "	*The Violin Player*	37
" "	*The Singing Girl*	38
Harlow, George Henry	*Portrait of a Boy*	39
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" " " "	*The Village*	41
" " " "	*The Old House*	42
Hobbema, Meindert	*A View in Westphalia*	43
" "	*The Mill*	44
" "	*The Ford*	45
" "	*The Old Mill*	46
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" "	*The Road to the Cottage*	48
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Ostade, Adriaen van	*The Old Toper*	68
" " "	*The Skittle Players*	69
" " "	*Dancing to Music*	70

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" " "	*Interior of Room with Men drinking*	72
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" " "	*The Itinerant Musician*	74
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" " "	*Resurrection of St. Lazarus*	83
" " "	*Portrait of Joris de Coulery*	84
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Stavern, Johan Adriaensz van	*The Hermit*	90
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" "	*Christ driving the Traders from the Temple*	92
" "	*The False Players*	93
" "	*Boors merrymaking*	94
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Teniers, David (The Younger)	*The Lesson on the Flute*	96
" " " "	*The Guard Room*	97
" " " "	*Temptation of St. Anthony*	98
Ter Borch, Gerard	*The Glass of Lemonade*	99
Unknown Artist	*Landscape*	100
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" " " " " "	*Firing a Salute*	104
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[*No.* 1]

TADDEO BARTOLI

Sienese School

Born in Siena about 1363; died there 1422. He was the son of a barber. The earliest specimen of his work is now in the Louvre and is an altar-piece of the Virgin and Saints painted for San Paolo of Pisa, dated 1390.

He painted other altar-pieces and frescoes at Pisa, Genoa, and Siena. Although he maintained the standard of the Sienese School by his excellent paintings, he did not cause any progress to be made.

[No. 1]

"THE ADORATION"

TADDEO BARTOLI

The Virgin is sitting in the upper part of the picture with her hands raised in an attitude of supplication. Surrounding her head are angels with red wings outstretched. Below these there are other angels, numbering nineteen in all. At the bottom of the picture at right and left, kneeling with upturned heads and eyes, are two figures. Between these two figures is the following inscription in ancient Latin: "Andreas Bartoli de magisri fredi de senis pinxit hoc opus fecit fieri dmia honesta uxor qdam Ser Palamides de Urbino pro aiabus diti uiri sui Matheifilii exode."

From the collection of the Baron Lazzaroni, Lazzaroni, Rome.

Panel, half-round top, 33½ *in. long by* 79½ *in. high.*

[*No.* 2]

FERDINAND BOL

Dutch School

Born at Dordrecht in 1611 ; died in Amsterdam in 1681. He went when a child to Amsterdam, his future home, studied under Rembrandt, was made a citizen, and married in 1653 Elizabeth Dell.

[*No.* 2]

"PORTRAIT OF A MAN"

FERDINAND BOL

The picture is half length, representing a man sitting upon a table with his hands one over the other. He wears a velvet hat, and a velvet cloak trimmed with fur thrown over his shoulders. He has a mustache and imperial. The picture has often been taken for a Rembrandt, but the owner is very sure it is a Bol.

Canvas, 28½ in. long by 34½ in. high.

| No. 3 |

JAN BOTH

Dutch School

Born at Utrecht, 1610; died after 1662. Pupil of his father, who was a glass painter. He adopted the manner of Claude Lorrain. His brother, Andries, painted figures and animals in his pictures.

[*No.* 3]

"SUNSET"

JAN BOTH

The sun has just descended behind the high hills in the distance. Its light is reflected, not only on the horizon, but over the entire landscape. A train of pack-mules in charge of two drivers — painted by Andries Both — are winding their way along a rocky road. Large trees are on the right of the picture, while to the left the landscape stretches out in the distance.

From the Armengand collection.

Signed in lower right-hand corner: "J. Both."

Canvas, 21½ in. long by 26½ in. high.

[No. 4]

ALESSANDRO BOTTICELLI (SANDRO)

Florentine School

Born in Florence 1446; died there May 17, 1510.
His real name was Alessandro di Mariano Filipepi, but he took the name of Botticelli from his master goldsmith, to whom he was apprenticed.
In 1469 he was considered the best master in Florence. He is the only contemporary whom Leonardo da Vinci mentions by name in his treatise on painting.

[No. 4]

"MADONNA AND CHILD, ST. JOHN AND AN ANGEL"

ALESSANDRO BOTTICELLI (SANDRO)

This is a circular picture containing Christ in the arms of the Virgin Mary. On one side is St. John the Baptist and on the other an angel. Over the Virgin's head falls a light scarf, part of which entwines the head of the Infant Christ. The Virgin's dress is of dark crimson, and over this is thrown a dark blue cloak. St. John is on the left side of the picture in the attitude of prayer, while the angel standing with his hands folded is adoring the Christchild.
From Gallery del Nero, Rome.

Painted in distemper on panel, 29 in. in diameter.

[*No.* 5]

FRANÇOIS BOUCHER

French School

Born in Paris, September 29, 1703; died there May 30, 1770. Mostly self-taught. Obtained the first prize at the Academy, 1723. Became Professor in the Academy, 1737; Director in 1765. Was appointed First Painter to the King after the death of Carl van Loo.

[*No.* 5]

"THE TOILET OF VENUS"

FRANÇOIS BOUCHER

SURROUNDED by Cupids and her attendants, Venus has submitted herself for her toilet. She is nude, and is gazing into a looking-glass supported by a piece of blue ribbon held in the hands of one of the Cupids. Another Cupid lies on the ground in front of her; an attendant is arranging pearls in her hair; while another, with back turned, holds a string of the same ornaments. In the rear the face of another attendant can be seen. To the right is a casket filled with jewels. In the foreground two doves are "billing."

Collection, Prince Demidoff, 1870.

Signed on the right-hand side: "F. Boucher, 1742."

Canvas, 58 *in. long by* 49 *in. high.*

[*No.* 6]

DIRCK BOUTS

Dutch School

Born 1440; died May 6, 1475. Called also Stuerbout. His family settled in Louvain about 1450. History painter of great merit of the Van Eyck school, of which he is almost unequaled in glowing depth and transparent clearness of color.

[*No.* 6]

"THE ADORATION OF THE MAGI"

DIRCK BOUTS

The Virgin is sitting at the left of the picture, holding the Infant Jesus. She is dressed in a blue robe, the upper part covered with white, and a white turban on her head. Behind her stands Joseph, dressed in a short red frock. On a table beside the Virgin is a vase. One of the wise men is standing, his hands raised in supplication. In the centre of the picture is another of the wise men coming through the archway, bearing a present. He holds his right hand to his hat and in his left hand carries his gift.

The picture is almost divided into three parts, the right-hand part containing a number of figures. A white horse and also another horse, both without riders, are in the background. Beyond is a landscape.

Panel, 52 in. long by 36½ in. high.

[*No.* 7]

PEETER LEVIEUX BRUEGHEL

Flemish School

Born at Brueghel, near Breda, between 1525 and 1530; died in Brussels about 1569. Pupil of Pieter Koeck van Aalst and of Hieronymus Cock. His specialty was delineating the Flemish proverbs. He imitated Hieronymus Bosch. He became master of the Guild in Antwerp in 1551. He went to Italy, and on his return lived at Antwerp until 1563, when he settled in Brussels.

[*No.* 7]

"A THIEF STEALS FROM A THIEF"

PEETER LEVIEUX BRUEGHEL

A THIEF, disguised as a monk, is passing along the road. An odd-looking man approaches him stealthily, and cuts from beneath his gown a bag of money.

Panel, 7 in. in diameter, circle.

Purchased from Albert Broise, Paris, 1890.

[*No.* 8]

PEETER LEVIEUX BRUEGHEL

Flemish School

[*No.* 8]

"FILL THE WELL AFTER THE CALF IS DROWNED"

PEETER LEVIEUX BRUEGHEL

A BURLY peasant is endeavoring to fill the well after he has lost his calf. The calf's head shows above the dirt.

Panel, 7 in. in diameter, circle.

Purchased from Albert Broise, Paris, 1890.

[*No.* 9]

PEETER LEVIEUX BRUEGHEL

Flemish School

[*No.* 9]

"THE BACON IS TOO GOOD FOR YOUR MOUTH"

PEETER LEVIEUX BRUEGHEL

A PORTLY fellow is shown sitting on a stool beside a house. Near him is his repast on the head of a cask. In one hand he holds a large sausage, and in the other a knife with which to cut it.

Panel, 7 in. in diameter, circl.

Purchased from Albert Broise, Paris, 1890.

[*No.* 10]

"AS FULL AS AN EGG"

PEETER LEVIEUX BRUEGHEL

An old toper is seen astride of a large egg. His head is thrown back, and he is emptying the contents of a mug into his mouth. The head of a figure is seen inside the egg.

Panel, 7 in. in diameter, circle.

Purchased from Albert Broise, Paris, 1890.

[*No.* 11]

AGNOLO BRONZINO

Florentine School

Born at Monticelli, near Florence, in 1502 or 1503; died in Florence, November 23, 1572.

His real name was Agnolo di Cosimo Allori, but commonly called Il Bronzino. Pupil of Raffaelino del Garbo, and later of Jacopo da Pontormo. He was a great admirer of Michael Angelo. Some of his works show his influence, though he was not one of his imitators. His portraits of members of the Medici family and of many distinguished men of his time are among his best works and among the finest of the sixteenth century.

| *No.* 11. |

"PORTRAIT OF A LADY"

AGNOLO BRONZINO

The lady wears a dark low-cut crimson gown, with lace filled in across the neck and shoulders. The dress has dark sleeves. She is sitting at a table covered with a red cloth. An open book is before her.

Panel, 26½ *in. long by* 35¼ *in. high.*

[*No.* 12]

"VIRGIN AND CHILD"

SCHOOL OF BRUSSELS

The Virgin holds the child in her hands, while he is playing with a little bird. A red mantle is thrown partly over her head and shoulders, and she wears a black velvet dress trimmed with fur. In front of her on a table is an illuminated book and a bunch of grapes. To the left is a window, the glass of which is composed of disks set in metal frames. On the window-sill is a glass filled with flowers.

Panel, 10½ *in. long by* 12½ *in. high.*

[*No.* 13]

FRANÇOIS CLOUET

French School

Born in Tours, 1500; died between 1570 and 1572. Son of Jehan Clouet, of Brussels. He was commonly called Janet. Settled first in Tours, and afterward in Paris. Became painter and valet de chambre to Francis I., in 1541.

[*No.* 13]

"PORTRAIT OF A MAN"

FRANÇOIS CLOUET

A VERY strong face, adorned with a full red beard and mustache, is here presented. The individual wears a coat of dark fur resembling sealskin, and a low crown hat of black velvet.

From the collection of Horace Walpole, Strawberry Hill, 1842.

Panel, 5¾ in. long by 6¾ in. high.

[*No.* 14]

CLAUDE CORNEILLE

French School

Born in the early part of the 16th century, and died about 1576. He was called Corneille of Lyons. He enjoyed great reputation for his portraits — which were usually of small size and pale in color — during the reigns of Francis I., Henry II., Francis II., and Charles IX.

"PORTRAIT OF FRANÇOIS, DAUPHIN DE VIENNOIS, DUC DE BRETAGNE"

(Son of King Francis I. and of Claude of France.)

CLAUDE CORNEILLE

The subject was born at Château d'Amboise, February 28, 1517, and made Duc de Bretagne, at Nantes, August 14, 1532; died by poison, at Valence, August 1, 1536. The picture represents him as a grown-up boy with a pale, sad face, brown eyes, and the suggestion of a mustache. He wears a dark coat, which is slightly opened at the breast, and a small lace collar. On his head is a dark cap of soft material, ornamented with two drooping white feathers.

From the collection of M. de Gagniers.

Also from the collection of Horace Walpole, Strawberry Hill.

Panel, 6 in. long by 7 in. high.

[*No.* 15]

JOOST VAN CRAESBECKE

Flemish School

Born at Neerlinter in South Bravant in 1608. The date of his death is not known, but it must have been prior to 1662. He was the pot companion and pupil of Adriaen Brouwer. He was bred a baker and had settled at Antwerp in that capacity at the time when Brouwer visited that city. He was also a pupil of Rubens.

[*No.* 15]

"THE ALCHEMIST"

JOOST VAN CRAESBECKE

A DOCTOR'S office is displayed opening into a portico. On the table is an open book standing against the wall, beside which is a skull, suggesting the occupant's profession. On the wall four pictures are hung. The doctor is clad in a bright red gown, and holds in his hand a carafe containing some liquid, through which he is looking as he holds it to the light. A little boy stands by his mother, intently gazing at the wise man.

Panel, 19¾ *in. long by* 25½ *in. high.*

Purchased from J. & A. Le Roy, Bruxelles, 1890.

[*No.* 16]

JOOST VAN CRAESBECKE

Flemish School

| *No.* 16 |

"PORTRAIT OF A MAN"

JOOST VAN CRAESBECKE

This picture represents a man dressed in a dark coat or cassock, with white neckcloth and cuffs. He is full-faced, with a mustache and slight imperial; and curly brown hair falls over his neck and shoulders. His left arm rests upon a table.

Panel, oval, 8¾ *in. long by* 10⅞ *in. high.*

[*No.* 17]

AELBERT CUYP

Dutch School

Born at Dordrecht, October, 1620; died there and buried November 6, 1691. Landscape, animal, and marine painter. Son and pupil of Jacob Gerritsz Cuyp.
Lived many years at Dordwijk, near Dordrecht, where as vassal of the countyship of Holland he had the right to sit in the Supreme Court of Justice. His name was presented to the stadtholder William III. in 1672 as a nominee for membership in the Regency of Dordrecht. In his early years he painted still life, birds, stables, and sometimes portraits signed "A. C."

[No. 17]

"LANDSCAPE WITH MAN ON DAPPLED HORSE"

AELBERT CUYP

The picture shows two men on horseback, — one in the foreground wearing a red coat sitting on a gray horse, and another in the background on a bay horse. He wears a dark coat. A man and two dogs stand to the left. Mentioned in "Smith's Catalogue," part v., page 334, number 174, as follows : "A gentleman in a scarlet jacket, mounted on a spotted gray horse, at the head of which stands a gentleman in brown dress with two dogs by his side. A third gentleman is seen on the left on a bay steed galloping from a wood. Now in the collection of Mr. Gates."

Signed in the lower right-hand corner : "A. C."

Panel, 15½ *in. long by* 11¼ *in. high.*

[*No.* 18]

GERARD DAVID

Flemish School

Born at Oudewater about 1450; died in Bruges, August 13, 1523. Took the freedom of the Guild in Bruges in 1484; was its Dean 1501–1502. Appears also in the Guild of Antwerp, 1515.

[No. 18]

"THE HISTORY OF ST. AUGUSTINE"

GERARD DAVID

This picture is in three parts. The centre part represents St. Augustine receiving the Pope's hat. He is sitting in an attitude of supplication. A cardinal on either side holds the hat above his head while two other figures at either side hold a staff. In front and at the sides kneel two friars dressed in white; one stands holding vessels of church worship. The altar is at the rear of the figures. In this part there are all together eleven figures. At the right of the picture there are six figures, prominent among them a man in green and a man in red. Behind them a house and landscape are seen. To the left are eight figures in the foreground, and four figures in the background. There is also a house with a cupola adjoining it in the background.

This painting was originally owned by the Comtesse de Béarn, Paris.

Panel, 59 in. long by 53 in. high.

[*No.* 19]

BALTHASAR DENNER

German School

Born at Altona, November 15, 1685; died in Rostock, April 14, 1749. Studied under obscure masters in Altona and Dantzic; then in 1707 at the Berlin Academy. In 1709 he began his career by painting the portraits of Duke Christian Augustus of Holstein and his sister. At the age of twenty-four his name was famous, and he received numberless orders from princes and nobles of northern Germany, Denmark, Holland, and England, which he executed with microscopic accuracy and infinite elaboration of detail.

[*No.* 19]

"HEAD OF AN OLD WOMAN"

BALTHASAR DENNER

This is a life-size bust of an old woman clad in a wine-colored velvet cloak trimmed with gray fur. Her head is covered with a white kerchief which also envelops her neck, and covering the kerchief is a blue velvet head-dress. The dress is open at the throat, showing the aged neck. Her face has many wrinkles, and her eyes are a light blue, into whose depths one can see as clearly as if the portrait were life itself.

Signed in the lower right-hand corner: "Denner."

Copper, 13 in. long by 15 in. high.

[*No.* 20]

GERARD DOU

Dutch School

Born at Leyden, April 7, 1613; died there, February 9, 1675. Pupil of Bartholomew Dolendo, and also of Rembrandt, in 1628. His work was of a fine character and has always been greatly admired.

[*No.* 20]

"THE EVENING SCHOOL"

GERARD DOU

An old schoolmaster is shown sitting at a table, busily engaged sharpening a quill pen. A single candle lights the room. One of his scholars — a little girl — is studying her book; another pupil — a boy — is writing; and still another boy is holding an unlighted candle to the one already lighted. In the background a woman holds a lantern. The whole scene is in the master's finest vein, and can only be fully appreciated when seen under a strong glass.

Panel, half-round top, 9 *in. long and* 10 *in. high.*

[*No.* 21]

GERARD DOU

Dutch School

[*No.* 21]

"THE HERMIT"

GERARD DOU

This picture is described in Smith's Catalogue Raisonné, Part I. No. 84, as follows: "A venerable hermit in a cell perusing a large book. In his left hand he holds a pair of spectacles, and with his right is raising the leaves of a book as if about to turn over a page. The trunk of a withered tree fills up the left of the subject. This production has been considerably enlarged. Originally all that was shown was the head of the hermit, which was painted with extraordinary care and fine effect. The exquisiteness of the work, no doubt, induced the artist to increase the size of the picture, and give it the development and finish it now presents. Collection of M. Tronchien, 1801. Collection of M. Sereville, 1811. Now in possession of M. Woodburns."

In the opinion of the writer the above statement is incorrect, as it is quite evident that the head was never painted without surroundings. It is more likely that some part of the picture got very badly injured and the head was cut out, placed in another panel, and Dou then painted the surroundings as they are now.

Panel, 12 in. long by 16¼ in. high.

Purchased from Preyer & Co., Amsterdam, Holland, 1890.

[*No.* 22]

ALBRECHT DÜRER

German School

Born in Nuremberg, May 21, 1471; died there, April 6, 1528. History and portrait painter and engraver.

Son of a goldsmith, who first instructed him in his trade, and then apprenticed him to the painter Michael Wolgemuth for three years and a half, after which, in 1490, he visited Strasburg, Colmar, Basle, and Venice, where he was much impressed by the works of Andrea Mantegna. Returning home about 1494, he married Agnes Frey, and probably worked in Wolgemuth's studio until 1497, when he removed to an atelier of his own, where during the succeeding eight years he produced a large number of pictures, woodcuts, and engravings. From 1505 to 1507 he lived at Venice, where he felt the charm of the Italian Renaissance masters, Bellini and Mantegna, whose influence he showed in his subsequent works. Shortly after, he returned to Nuremberg. From 1512 he worked for the Emperor Maximilian as court painter. In 1515 Nuremberg assigned him a yearly pension of 100 gulden.

He attended the coronation of Charles V. at Aix-la-Chapelle, and obtained the appointment of court painter before his return to Nuremberg, where he continued to work until his death.

[No. 22]

"PORTRAIT OF HANS GUNDER OF NUREMBERG"

ALBRECHT DÜRER

The picture represents a portrait of Hans Gunder of Nuremberg painted in the year 1509. It is a striking picture of head and bust on a red background. His eyes are light blue; his coat is open at the neck; one lapel is partly folded over.
This picture was purchased from B. Purgen of Nuremberg.
From the collection of H. d'Anslan.
Signed in upper right-hand corner: "A. D." (in monogram).

Panel, 13½ in. long by 15½ in. high.

Purchased from Thomas Agnew & Sons, London, 1901.

1509

[*No.* 23]

CORNELIS DUSART

Dutch School

Born in Haarlem April 24, 1660; died there October 1, 1704. Genre painter, excellent pupil and faithful imitator of Adriaen Van Ostade. Admitted to Painters' Guild January 10, 1679.

[*No.* 23]

"PEASANTS MERRYMAKING"

CORNELIS DUSART

THERE is a merrymaking in a large room filled with merrymakers. The fiddler is standing in an elevated position a little to the left of the centre, and a man playing a bass viol is standing beside him. A man and a woman are dancing in the middle of the floor, a dog in front of them and a number of people in the rear. In the front and to the left is a man sitting on a bench, and between him and the large stained-glass window stands an older man with a tall hat on his head. Below the window sit an amorous pair, the woman with a glass in her hand. The heavy wooden beams support the roof.

From the collection of M. de Potemkins; also sale of Valentone Roussel, Brussels, 1899.

Signed in lower right-hand corner: "D. 1524."

Canvas, 16 *in. long by* 17¾ *in. high.*

[*No.* 24]

ANTON VAN DYCK

Flemish School

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white drawings for his pictures for the use of the engravers who worked under his eye and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I. through the Countess of Arundel. He painted the king's portrait at Windsor. In the autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor.

After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I., who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family, now at Windsor.

In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four cartoons prepared for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England via Antwerp, and on the 1st of December, the birthday of his daughter Giustiniana, he made his will, and on the 9th he expired. He was buried in St. Paul's Cathedral.

[*No.* 24]

"WOLFGANG, DUKE OF NIEUBOURG"

ANTON VAN DYCK

The subject of the picture is portrayed as a tall man dressed in the style of a Spanish grandee. The close political connection between Spain and the Netherlands at that period doubtless influenced the dress of the Dutch. He stands with the thumb of his right hand thrust through a part of the drapery of his doublet and the thumb of his left through the guard of his sword. He is dressed entirely in black and has a closely cut beard. He wears broad cuffs and a large white collar. Behind him to the left is a marble column and to the right some red drapery. A large dog, a Great Dane, brindle and white, is to the left. They both stand on a red carpet.

Mentioned in Smith's Catalogue Raisonné; Part 3, page 18, No. 51. "A full length portrait of Wolfgang, Duke of Nieubourg. He is dressed in black. The right hand holds a ribbon, which is suspended around the neck; a large dog is standing by his side. . . . Done in lithography by Piloti."

The picture here described in Smith's Catalogue is in the Munich Gallery, and differs somewhat from the picture in this collection in being not quite so large.

Canvas, 53½ *in. long by* 86 *in. high.*

[*No.* 25]

ARTIST UNKNOWN

School of Van Eyck

[*No.* 25]

"ADORATION OF THE MAGI"

SCHOOL OF VAN EYCK

The Virgin is clad in a dress with a blue bodice and a red skirt. Her golden hair flows over her shoulders, mingling with a red scarf. To the left is a man in a green coat, over which is a richly embroidered garment trimmed with ermine. His hat lies upon the floor, and in his hand is a jewel case filled with jewels towards which the Christchild reaches. Back of him is an Ethiopian wearing a white turban, in whose hands are a number of rich presents. On the right stands a man facing this group, his back to the spectator. He wears a green mantle and carries a jeweled present in his hands. He wears red stockings, and on his head a red cap. He has a dark-brown beard. In the background is a landscape with a river.

Panel, 28 *in. long by* 35½ *in. high, curved top.*

[*No.* 26]

GOVAERT FLINCK

Dutch School

Born at Cleves in 1615; died in Amsterdam 1660. His parents wished to bring him up to mercantile pursuits, but he preferred to be a painter. He was first a pupil of Lambert Jacobsz at Leeuwarden. About 1650 the Magistrates of Amsterdam engaged him on the paintings for the town hall. In 1652 he became a Burgher for Amsterdam.

| No. 26 |

"TOBIAS AND THE ANGEL"

GOVAERT FLINCK

Tobias is sitting with his head thrown back, that his son, with the guidance of the angel, may apply restoratives to his eyes that his sight may return. The son is standing behind him with his left hand resting on his father's head while with the right he is preparing to administer the medicine. The angel points to the eyes of Tobias, and with head turned slightly to the left is looking at the old wife, who holds her husband's hand. On the extreme right in the background are two children.

Canvas, 65½ in. long by 58½ in. high.

[*No.* 27]

CLAUDE GELLÉE (CLAUDE LORRAIN)

French School

Born in Champagne, on the Moselle, in 1600; died in Rome, November 23, 1682. Pupil of his elder brother, a wood engraver at Freiburg in Breisgau. From 1619 to April 8, 1625, lived at Rome working as an apprentice and valet to Agostino Tassi. At Nancy he found employment in decorating Chapelle des Carmes for Duke Charles III. Then in 1627 he returned to Rome to remain for the rest of his life. By 1634 Claude had become a celebrity of Rome. In the height of his fame he was patronized at Rome by the King of Spain, the Elector of Bavaria, Prince Doria, the dukes de Béthune and de Créquy, and many other distinguished persons. From the church of the Trinità di Monte, where he was buried and where his monument was destroyed by the French in 1798, his remains were removed in 1840 to the church of S. Luigi in Francesi, at the suggestion of M. Thiers.

"A SEAPORT"

CLAUDE GELLÉE (CLAUDE LORRAIN)

An old port is seen with a vessel about to sail. She is on the extreme right, and four women are on the shore, evidently sad at the departure of the sailors. A man is sitting on a stone, pointing to the vessel. Three sheep and two goats are seen lying down or feeding in the foreground. A small boat is sailing off in the distance. A little to the left of the centre, on a quay, stands a massive building with four square towers. Four men are hauling on a hawser at the left, whilst two more are to be seen in a small boat. At the extreme right of the picture is a large tree; two classical columns with architrave somewhat fallen into decay are near by. Hills are in the background.

Canvas, 69 in. long by 49½ in. high.

[*No.* 28]

DOMENICO GHIRLANDAJO

Florentine School

Born in Florence, 1449; died there, January 11, 1494. Real name was Domenico di Tommaso Curradi di Dosso Bigordi. He took his surname from his father, a goldsmith, who was called Ghirlandajo (garland-maker), from the wreaths of gold and silver worn as head-dress ornaments which he made. Called to Rome by Sixtus IV. in 1482, he painted the "Calling of Peter and Andrew" upon the walls of the Sistine Chapel.

[*No.* 28]

"PORTRAIT OF A YOUNG GIRL"

DOMENICO GHIRLANDAJO

A YOUNG woman is represented a little less than half length and two-thirds life size. She leans forward from behind a stone balustrade. The eyes are chestnut, the hair is light, parted on the forehead, with a head-dress thrown over it. A transparent veil covers the bare shoulders. She wears a low bodice of a bright red color tied with strings, through which a dark-blue chemise is visible. Over her shoulder is a mantle of a light yellow color. The background is light blue in tone. The portrait is supposed to be that of the painter's second wife, to whom he was married in 1488.

Panel, 12½ *in. long by* 16¼ *in. high.*

[*No.* 29]

JAN VAN GOYEN

Dutch School

Born at Leyden, January 13, 1596; died at The Hague, 1656. Became pupil of Esaias Van de Velde, in Haarlem, about 1616. He made a tour through France in 1618. Settled in Leyden, and married in 1631. Removed to The Hague, where, in 1640, he was president of the Guild.

The date, 1657, on the picture which he left unfinished at the time of his death was added by his son-in-law, Jan Steen, who painted in the figures.

[*No.* 29]

"ON THE RIVER"

JAN VAN GOYEN

A QUIET stream running through a landscape and crossed by a rustic bridge is here shown. To the right is an old cottage with a colossal tree standing beside it. A man is fishing near by, and a woman stands watching him. A short distance away two men in a boat are making preparation to cast their net, and still others are rowing in the distance. Cut off at the corners so as to fit a round frame.

Signed on the bridge abutment: "V. G., 1653."

Panel, circle, 15½ in. diameter.

Purchased from J. & A. Le Roy, Bruxelles, 1890.

[No. 30]

JAN VAN GOYEN

Dutch School

[No. 30]

"VILLAGE ON THE RIVER"

JAN VAN GOYEN

The river fills the entire foreground of the picture. To the left in the foreground are two boats, one of which, evidently a ferry-boat, is laden with people and a pair of horses with a wagon. Two rowboats are in the stream. Four cows are on the bank to the left, and a milkmaid sits beside one of them. On the other bank of the stream is the village, with a church, the spire of which rises above the trees and the houses. To the left in the background are boats proceeding down the river.

Signed on the bank of river to the right of centre: "J. V. G."

Panel, 28 in. long by 18 in. high.

[*No.* 31]

JAN VAN GOYEN

Dutch School

[*No.* 31]

"LANDSCAPE BY THE RIVER"

JAN VAN GOYEN

A SMALL bridge spans a part of the stream which runs under it towards a house on the right. Trees overhang the bridge, and a barn or storehouse stands at the end of it. A small boat with two men in it is lying against the bank. In the distance to the left is another house partly hidden by the trees, and there are two boats in the river with some men standing on the bank beside them. Signed on the right-hand side of the bridge: "V. G., 1638."

Panel, 17 in. long by 12 in. high.

[*No.* 32]

JEAN BAPTISTE GREUZE

French School

Born at Tournus, near Macon, in Burgundy, August 21, 1725; died in Paris, March 21, 1805. Pupil of his maternal grandfather, Grandon of Lyons. Also studied in the Academy at Paris. He amassed a large fortune only to lose it.

[*No.* 32]

"REVERIE"

JEAN BAPTISTE GREUZE

A YOUNG girl is shown sitting at a small table, supporting her head with her left hand. A quill pen and letter are lying beside her. A blue ribbon is around her head, and her hair falls to the front over her shoulders and right arm. She wears a light white garment, which falls unrestrained across her bosom.

From the collection of the Duchess of Penthièvre; from the family of the Duc de Montebello; and later from the collection of Count Daupias.

Canvas, 20 in. long by 24 in. high.

Later from the collection of the Duke of Morny.

Purchased from Charles Sedelmeyer, Paris, 1890.

[*No.* 33]

FRANCESCO GUARDI

Venetian School

Born in Venice 1712 ; died 1793. Architect and landscape painter ; pupil of Canaletto, whom he succeeded in surpassing. While hardly as precise in perspective detail, his work shows much more readily the hand of a master than Canaletto's.

[*No.* 33]

"GRAND CANAL AT VENICE"

FRANCESCO GUARDI

THE scene is the Grand Canal at Venice. Many gondolas and boats with merchandise cover the portion of the canal which fills the foreground. The houses, so varied in architecture, that line the Grand Canal are to be seen at right and left. In the distance, a little to the right of the centre, may be seen the spire of a church, while in the central background is the Rialto, crossing the canal.

Panel, 34¼ in. long by 25¼ in. high.

[*No.* 34]

FRANCESCO GUARDI

Venetian School

[*No.* 34]

"WEDDING OF THE DOGE"

FRANCESCO GUARDI

In this picture the Nova Fondamenta is shown with a large number of regal looking barges and represents a fête day. Two large buildings (one a church) are seen near a bridge which crosses a small canal. A number of houses to the left in the far distance. The stern of a large barge is seen in the foreground to the left. Another large barge is moored in front of one of the covered passageways leading from the water side to the church door.

Panel, 18 *in. long by* 15 *in. high.*

[*No.* 35]

FRANS HALS

Dutch School

Born in Antwerp, 1584; died in Haarlem, August 26, 1666. Dutch school; pupil of Karel van Mander. A founder of the national style and a portrait painter to be ranked with the greatest masters. He excited the admiration of Van Dyck and other painters. In 1664 he was reduced to sheer want, and was supported by the municipality and pensioned.

[*No.* 35]

"PORTRAIT OF A WOMAN"

FRANS HALS

An old lady in a black silk dress with embroidered waist is shown sitting in a high-backed chair. She wears a stiff white ruff (which was common to the period in which the artist lived and flourished), and also the conventional cap. In her left hand she holds a book. The hand shows signs of rheumatism, which was very prevalent among the Hollanders in ancient times. The back of the chair is ornamented at each corner with lions' heads. Just above the corner of the chair, to the left, is the inscription : —

ÆTAT SVAE 56
ANO 1535

Canvas, 35½ in. long by 45 in. high.

Purchased from Charles Shiff, Paris, 1893.

[*No.* 36]

FRANS HALS

Dutch School

[*No.* 36]

"THE SINGERS"

FRANS HALS

The head and shoulders of a boy and half length of a girl are shown in the picture. The children are singing, the boy looking up and smiling and the girl looking down at the music which the boy holds in his two hands and which she supports with her left hand. Her right hand is placed gently upon his shoulder. A brown jug hangs on the wall at the upper left-hand corner.
Signed to the left of the centre on wall: "F. H."
From the sale of Coupry-Dupri, Paris, 1811. From the collection of S. A. S. Monseigneur le Duc d'Arenberg.

Canvas, 25 in. long by 28 in. high.

[*No.* 37]

FRANS HALS

Dutch School

| *No.* 37 |

"THE VIOLIN PLAYER"

FRANS HALS

A LITTLE boy, wearing a fur cap, is playing a violin. He has a black jacket, under which is a red waistcoat and a white frilled shirt. His face is turned upward, and his eyes, cast to the left, look in the same direction. He is singing, and his face betokens with great power the feeling which is thrown into his actions.

Signed on the left in monogram: "F. H."

Panel, diamond-shape, 7½ in. each side.

H

[*No.* 38]

FRANS HALS

Dutch School

[*No.* 38]

"THE SINGING GIRL"

FRANS HALS

A YOUNG girl with high forehead and black hair, ornamented with a narrow ribbon, is holding a book in her left hand, while her right is upraised as though keeping time. She is singing, and intently watching the pages of her book. A yellow dress is seen at the shoulders, also a part of a green bodice which she wears over a white frilled chemisette.

Signed to the right in monogram : " F. H."

Panel, diamond-shape, 7½ in. each side.

[*No.* 39]

GEORGE HENRY HARLOW

English School

Born in London June 10, 1787; died there February 4, 1819. Portrait painter and pupil of De Cort Drummond and Sir Thomas Lawrence. First exhibited at the Royal Academy in 1805. In 1818 he visited Rome, was introduced to the Pope by Canova, and through him made a member of the Academy of St. Luke.

[*No.* 39]

"PORTRAIT OF A BOY"

GEORGE HENRY HARLOW

The boy sits on a chair with his hands folded in his lap, his left hand grasping his right thumb. He is a rosy-cheeked little fellow with black eyes full of mischief, and looks as though he had but little interest in posing for his portrait. He wears a little ruffle around his neck, and his clothes are of a dark brown color.

Canvas, 25 in. long by 30 in. high.

[*No.* 40]

JAN VAN DER HEYDEN

Dutch School

Born at Gorinchem, in 1637; died in Amsterdam, September 28, 1712. His forte was architecture and landscape painting. Views of buildings show a feeling for the picturesque, warm and transparent tone, accurate perspective, and fine touch. Ranks first among those who represented exteriors of buildings. His figures were generally painted by Adriaen van de Velde, Eglon van der Neer, and Lingelbach.

[*No.* 40]

"MARKET DAY IN ROTTERDAM"

JAN VAN DER HEYDEN

The scene is located in a broad street. The rear of a church, surrounded by a wall, is shown to the left. Against the wall are several figures — there are a great number in the picture — all painted by Adriaen van de Velde. Conspicuous among the figures is a blind man receiving alms from a woman and a little child. Further on is a large pump, from which a woman has just been drawing water. At the end of the wall, on a small platform, a man is talking to a crowd of people, while a boy beside him attracts attention by beating a drum. On the left side of the street are women with vegetables and wares of various kinds, which they offer for sale. In the distance are throngs of people.

Collection Count Soltikof.

Signed in lower left-hand corner: "V. Heyden."

Canvas, 20¾ in. long by 17 in. high.

[*No.* 41]

JAN VAN DER HEYDEN

Dutch School

[*No.* 41]

"THE VILLAGE"

JAN VAN DER HEYDEN

A GROUP of thatched cottages is here presented. In the doorway of one of them an old woman stands gazing on the quiet scene before her. To the left, near an open gateway, a peasant girl is conversing. In the foreground a stream of water is shown in which ducks are swimming, while on the banks chickens are wandering contentedly about. Perched on the top of a pole is a dove house. To the right is an old shed. In front of it stands the stump of a tree, and a wooden bench rests at the edge of the water. The sky is overcast with grayish white clouds, and joins the background. In the distance the spire of a church is shown.

Signed at the right, on one of the boards of the old house: "V. Heyden."

Canvas, 22¾ in. long by 18½ in. high.

[*No.* 42]

JAN VAN DER HEYDEN

Dutch School

[*No.* 42]

"THE OLD HOUSE"

JAN VAN DER HEYDEN

A PORTION of an old brick house with a tiled roof is represented on the right of the picture. A woman stands in the doorway, and there are several figures both in the foreground and in the distance. Two large trees are in the centre, and to the left is open country. Signed (name indistinct), 1668.

Panel, 13 *in. long by* 9 *in. high.*

[*No.* 43]

MEINDERT HOBBEMA

Dutch School

Born at Amsterdam, 1638; died at same place, 1709. Pupil of Jacob van Ruisdael. Figures and animals in his pictures were painted by Berghem, Van de Velde, Lingelbach, and Wouwerman. Most of his pictures were bought by Englishmen. He was much neglected in his lifetime and little esteemed. He now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England.

[*No.* 43]

"A VIEW IN WESTPHALIA"

MEINDERT HOBBEMA

This picture is described in Smith's Catalogue Raisonné, Part VI. No. 18, as "A view in Westphalia, representing a richly wooded country, distinguished in its composition. On the right are the ruins of a house, beyond which is a large clump of trees, surrounded in part by a stream of water, which is crossed by a rustic bridge. A little way off stands a cottage among trees, and still further to the right is seen a spire in the adjacent hamlet. The opposite side is rendered picturesque by a little lake fringed with weeds and foliage. The figures which animate the scene consist of a man angling, another crossing the bridge, and a man and woman in conversation.

"Now in the collection of William Wells, Esq., Redleaf."

Panel, 34 *in. long by* 24 *in. high.*

Exhibited at the Royal Academy, London, 1876.
Collections of Holm Wood, Esq., Peterborough.

[No. 44]

MEINDERT HOBBEMA

Dutch School

[*No.* 44]

"THE MILL"

MEINDERT HOBBEMA

An old mill stands in the centre of the picture, the sun shining on it brightly. One large tree is at the right and three other trees at the left. The mill is reflected in a stream of water which flows in front of it. A woman and a little child and a man are in the foreground. It is said that the sky in this picture is not quite finished, and that it was the last work of the master. The rest of the picture is painted with the utmost care and is evidently one of his best works. "This picture belonged to an old family, and hung in the same place since it was relined in 1830 or earlier. Its frame was falling to pieces and the painting was becoming so black with age and dirt that the subject could scarcely be deciphered. Durand-Ruel purchased the picture and had it cleaned, when its great beauty was discovered."

Signed in the lower right-hand corner: "M. Hobbema."

Canvas, 47½ in. long by 36 in. high.

[*No.* 45]

MEINDERT HOBBEMA

Dutch School

[*No.* 45]

"THE FORD"

MEINDERT HOBBEMA

This picture represents an old mill on the left, located on a stream of water. In the back centre is a house, and in the front two large trees and several small ones, with a group of smaller trees on the right. A man in a red jacket with a package on his back is sitting on a log. In the foreground is a shepherd talking to a woman. They are driving some sheep and a cow to the stream. A dog is swimming across the water. In the left background is a man with a flock of sheep, also a group of trees.

Formerly in the possession of Mrs. Whatman.

The two large figures in front are by A. Van de Velde.

Canvas, 52 in. long by 39 in. high.

[*No.* 46]

MEINDERT HOBBEMA

Dutch School

[*No.* 46]

"THE OLD MILL"

MEINDERT HOBBEMA

An old mill is in the foreground to the left beside a running stream, and a woman is seen in front of it. On the right are two men extending their hands to each other. One is dressed in red and the other in dark colors. They are surrounded by a group of large trees. In the background is a house, and a woman looks out from the doorway. The lower part of the Dutch door is closed. There is also a man walking beside the stream which divides the foreground from the house. The light color so familiar in Hobbema's works illumines the background.

Signed in the lower right-hand corner : " Hobbema."

Panel, 29 in. long by 21¾ in. high.

[*No.* 47]

ATTRIBUTED TO MEINDERT HOBBEMA

Dutch School

[*No.* 47]

"THREATENED STORM IN SUMMER"

ATTRIBUTED TO MEINDERT HOBBEMA

A SUMMER afternoon, with gathering clouds, is here represented. In the foreground a man and woman are shown. The former is driving a cow along the road; the latter is accompanied by a dog. Beyond is a woman, and cattle; to the right a man, woman, and child are hastening along the road; and to the left is a cottage, in the door of which stands a woman. A pond is in front of the house. The animals and figures are by Nicholas Berghem. The picture was once in the possession of the Empress Catherine, who presented it to Prince Vorong.

Signed in lower right-hand corner: "M. Hobbema."

Panel, 43 *in. long by* 30 *in. high.*

[*No.* 48]

ATTRIBUTED TO MEINDERT HOBBEMA

Dutch School

[*No.* 48]

"THE ROAD TO THE COTTAGE"

ATTRIBUTED TO MEINDERT HOBBEMA

A ROUGH road winds its way to the cottage, which is discernible on the left, though partly hidden by foliage. A large clump of trees is also shown beside the road. Two men are standing under them, and another man is seen beyond. To the right are two men some distance apart.
Signed on log in lower right-hand corner: "Hobbema."

Panel, 33 in. long by 24 in. high.

[*No.* 49]

PIETER DE HOOCH

Dutch School

Born in Rotterdam; baptized December 12, 1632; died in Haarlem, 1681. Worked at Delft, where he entered the Guild in 1655. One of the most original artists of the Dutch School, and painted domestic scenes in such a manner that a bright light was thrown from one side.

| No. 49 |

"THE SOCIAL GLASS"

PIETER DE HOOCH

A TABLE is shown in the centre of a modestly furnished room, and at it a man is sitting holding a glass from which he has been drinking. He wears a broad-brimmed hat, and has flowing locks which fall upon his shoulders. A woman stands opposite, her left hand grasping the handle of a beer pitcher, while her right is extended toward an empty glass in the man's hand. The man, with his left hand outstretched, seems to be asking permission to help himself. On the table lies a handsome Turkish rug, the folds of which fall over the side. On the right of the room is a red-covered chair, and on the left a window draped with a pink curtain. The open courtyard can be seen in the rear of the house, and further on is a building through which is a passage into the open landscape beyond.

Panel, 18¼ in. long by 20½ in. high.

[*No.* 50]

PIETER DE HOOCH

Dutch School

"THE MUSIC PARTY"

PIETER DE HOOCH

In the foreground, a woman is shown attired in a blue satin dress, which is handsomely trimmed with gold lace. She stands beside a violoncello, the neck of which she grasps with her left hand, while in her right she holds a bow, and seems ready to commence playing. Another woman, holding a music book in her left hand, sits by an open casement, with her right elbow supported by the window sill. The position of her hand would indicate that she had been resting it against her head. A man stands behind her and is intently looking at her music. To the right of the musician another man is tuning a lute. A dog stands in front of him. To the extreme right, through an open doorway, a courtyard can be seen, in which there are three persons, and which is surrounded by buildings. A bright light gleams through the window from the left, and is reflected with beautiful effect on the two women. From the Schall collection at Baden.

Canvas, 41½ in. long by 35½ in. high.

[*No.* 51]

PIETER DE HOOCH

Dutch School

[*No.* 51]

"AN INTERIOR"

PIETER DE HOOCH

The light coming through a window on the left falls on a woman sitting in a chair holding a pair of tongs in her right hand, with which she is reaching towards the fire. In her lap she holds a basket of pears, which she is peeling and placing in a dish at her side. A little child stands beside her reaching into the basket for one of the pears. It is holding one in its right hand. To the left a woman with a red dress is at a cupboard. There is a fire on the hearth on the right-hand side of the picture. A plate of bread and a blue jug are on the table to the left.

Signed at the bottom of window: "P. D. Hooch."

Canvas, 25 *in. long by* 28 *in. high.*

[*No.* 52]

HANS HOLBEIN (the Elder)

German School

Born in Augsburg about 1460; died there, 1524. History painter. In his later works he came under the influence of the Italian Renaissance.

[*No.* 52]

"THE FOOL"

HANS HOLBEIN (the Elder)

The bust of a man is shown wearing a cap with long ears and two little horns coming from the top of the cap. He wears a leather jacket laced on the shoulders, and in his hands is a mug, from which he has been drinking. He also holds a knife and a prong.

From the collection of Julius Boekler, Munich.

Panel, 13¾ *in. long by* 17¼ *in. high.*

[*No.* 53]

HANS HOLBEIN (the Younger)

German School

Born at Augsburg, 1497. Died in London between October 7 and November 29, 1543. History and portrait painter. Son and pupil of Hans Holbein the elder. He served as journeyman under Herbster, Koch, or Dig. He matriculated in 1519, when he joined the Painters' Guild. His frescoes in the City Hall at Basle were painted in 1521 and 1522. After visiting Antwerp to see Quinten Massys, he went to England, where Sir Thomas More lodged him in his own house near London. After living in Basle until 1532 he returned to England, where he remained, except with occasional visits to Basle, during the rest of his life. He became Painter to Henry VIII. and received a quarterly salary from the King.

[No. 53]

"PORTRAIT OF A LADY"

HANS HOLBEIN (the Younger)

A HALF-LENGTH portrait of a lady dressed in the style of the fifteenth century is shown. She wears a white head-dress, a thin piece of veiling covering her chin and neck. Her dress is of black material trimmed with a fur collar. She carries her gloves in her right hand. On the forefinger of the same hand she wears a ring with a dark stone.

From the Quasnika Collection at Lyon.

Signed in the upper right-hand corner: "H. H. 1575."

Panel, 12 *in. long by* 16 *in. high.*

[*No.* 54]

HANS HOLBEIN (the Younger)

German School

[*No.* 54]

"PORTRAIT OF A CHIEF MAGISTRATE OF AMSTERDAM"

HANS HOLBEIN (the Younger)

(Early part of sixteenth century.)

The magistrate is dressed in a black gown, which designates his official position. The large lapels are thrown back, disclosing an inner coat, which is buttoned at the throat. A white lace collar is about his neck, and he wears a broad-brimmed hat, with low crown.

From the collection of Horace Walpole, Strawberry Hill.

Canvas, 6¼ in. long by 7 in. high.

[*No.* 55]

THOMAS DE KEYSER

Dutch School

Born in Amsterdam in 1596 or 1597; died there and buried November 19, 1679. History, genre, and portrait painter. His small pictures are very characteristic. His portraits, which are truthful and of warm, clear coloring, appear to have influenced Rembrandt when the latter came to Amsterdam in 1631.

[*No.* 55]

"PORTRAIT OF A GENTLEMAN"

THOMAS DE KEYSER

He is dressed in black velvet short clothes and a large black hat. He wears a ruff around his neck and broad lace cuffs on his arms. Over his left arm and shoulder is thrown a cloak. On his left hand he wears a leather glove, and holds his other glove in the same hand. In his right hand he holds a walking stick. He has a light mustache. He is standing at the top of a flight of stone steps, on a platform which evidently is the entrance to the building back of him; a corner, showing ornamental architecture, is seen in the picture. In the background is a large stone building.

Sold in the collection of J. D. Bosch, Amsterdam, 1812, and J. H. Cremer, in Brussels, in 1868.

Panel, 11¾ *in. long by* 16¼ *in. high.*

[*No.* 56]

SIR EDWIN HENRY LANDSEER

English School

Born in London, March 7, 1802; died there October 1, 1873. He was the third son and pupil of John Landseer, engraver. Began to draw animals when very young, some of his sketches made when five, seven, and ten years old being preserved at South Kensington. When fourteen he became a student of the Royal Academy, and exhibited the next year "Heads of a Pointer Bitch and Puppy." He soon won an unrivaled reputation as an animal painter, and became A. R. A. in 1826, and R. A. in 1830. In 1850 he was knighted, and in 1855 received at the French exhibition the large gold medal, and in 1873 the medal at the Vienna exhibition.

| No. 56 |

"THE PETS"

SIR EDWIN HENRY LANDSEER

A PORTRAIT of Lady Rachel Russell, with her favorite fawn, "Harty," is here given. On rising ground, which is very light and clear, the little girl stands holding a plate of food with which she intends to feed her fawn. Great anxiety is depicted on the child's face lest some of the food should be spilled. The manner in which she bends her knees to bring the plate even with the fawn's nose gives her a most charming pose. Her shoulders, face, and blonde hair are bathed in full light, and wild flowers fall from her reddish dress, which is raised about her waist. Beneath a yellow petticoat her red stockings can be seen. A cat is under the table playing with the end of a piece of blue ribbon tied around the fawn's neck. Two large trees stand out against a beautiful background of foliage of a warm, harmonious green.

Engraved by W. H. Watt. Painted and exhibited at the Royal Academy in 1834. Formerly in the possession of Rev. Lord Wriothesley Russell.

Canvas, 21 in. long by 26 in. high.

[No. 57]

BERNARDINO LUINI

Lombard-Milanese School

Born in Luino, 1475–80 or 1460–70; died in Milan after 1533. Called, by Vasari, del Lupino; pupil of Civerchio and of Leonardo da Vinci. His most important works in Milan are the frescoes in the Monastero Maggiore.

[*No.* 57]

"THE MYSTIC MARRIAGE OF ST. CATHERINE"

BERNARDINO LUINI

The Virgin appears near the middle of the picture holding the Child Christ in her arms. Over her head and shoulders is thrown a dark green cloak. The Child has a ring in its right hand and a ball in its left. The ring is being placed upon the second finger of the right hand of St. Catherine, which is held toward the Infant. To the right is another female figure. On the neck of the dress of the figure to the right is the following inscription: "S. Doratea Ora — "

From the collection of Comte Casali of Mantua.

Panel, 22¾ *in. long by* 28¼ *in. high.*

[*No.* 58]

JAN VAN MABUSE

Flemish School

Born at Mabeuge about 1470; died in Antwerp about 1541. Real name Jan Gossart or Gossaert. History painter. Admitted in 1503 to Guild in Antwerp, where he practiced until 1507, when he went to Italy and was the first artist of the Netherlands who visited that country. He was in Rome from 1508 to 1513 in the service of Philip, natural son of Philip the Good. Before he went to Italy he painted chiefly religious subjects.

[*No.* 58]

"MADONNA AND CHILD"

JAN VAN MABUSE

This is a bust of the Madonna with the Christchild in her arms. She has reddish blond hair, which falls over her shoulders. Over her head is a lace covering. A blue cloak thrown open at the neck envelops her form, and the one arm shown discloses a red sleeve.

Panel, 7½ in. long by 9¾ in. high.

| No. 59 |

HANS MEMLING

Flemish School

Born at Mayence (?) about 1425; died at Bruges on August 11, 1495. Pupil of Rogier Van der Weyden.

According to a popular legend Memling was admitted as a sick soldier into the Hospital of St. John at Bruges after the Battle of Nancy, and in gratitude for the care bestowed upon him painted a celebrated wooden shrine to St. Ursula before October 29, 1489, with miniatures representing six scenes from the legend of the saint.

[*No.* 59]

"VIRGIN AND CHILD ENTHRONED"

HANS MEMLING

The Virgin rests on a seat at the right-hand side of the picture. She wears a red dress, and over her shoulders is a blue cloak. Her hair is of a reddish color. St. John, wearing a red cloak, is to her left, with the book, the cross, and the lamb. Landscape with a city in the distance.

From the collection of Rajicevitch, Beyamo, near Milan.

Panel, 14¾ *in. long by* 17¾ *in. high.*

[*No.* 60]

GABRIEL METSU

Dutch School

Born in Leyden in 1630; died in Amsterdam, buried October 24, 1667. Genre portrait painter. Son of, and probably first instructed by, Jacob Metsu. He was married in 1658, and took the freedom of the city of Leyden in 1659. He painted chiefly scenes from the upper classes of society.

| No. 60 |

"THE LETTER"

GABRIEL METSU

A YOUNG woman, richly dressed in silk and velvet, and jeweled earrings, is seated at a table. Her jacket is edged with ermine, and the covering of her head — which is so arranged as to show a part of her front hair — is a soft, white drapery. The table is covered with a red embroidered cloth, and an inkstand and sheet of paper are before her. She slightly inclines toward the table, and her right arm and left hand are resting upon it. In her right hand she holds a quill pen, and seems ready to continue the interrupted letter. Her eyes have an amused yet interesting expression, contemplative of what she is writing. To the right is a spaniel looking up, as if waiting recognition.

From the collection of the Marquis Da Foss of Lisbon.

Signed in the upper left-hand corner: "G. Metsu."

Panel, 13 in. long by 15¾ in. high.

[*No.* 61]

GABRIEL METSU

Dutch School

[*No.* 61]

"WOMAN CLEANING CARROTS"

GABRIEL METSU

THIS picture represents a woman sitting at a table where she is cleaning carrots. A wooden pail stands in front of her with some carrots in it. Two carrots are lying on the table and one is in the woman's hand. There is a dish in front of her with three fishes.

Signed in the lower right-hand corner: "G. Metsu."

Panel, 9¾ *in. long by* 11 *in. high.*

[*No.* 62]

FRANS VAN MIERIS

Dutch School

Born at Delft, 1635; died at Leyden, 1681. He was one of twenty-three children of his father, who was a lapidary. In early youth he was apprenticed to a glass painter, Abraham Torenvliet, whose studio he abandoned for that of Gerard Dou, who called him the prince of his pupils.

[*No.* 62]

"BOY BLOWING BUBBLES"

FRANS VAN MIERIS

A BOY blowing bubbles is looking out of a window, and a woman is standing back of him. On the window-sill is a red hat with a feather, also a vase in which is a sunflower. Hanging up on the right-hand side is a bird cage. The painting is round at the top.

Signed inscription under window: "M.DC.LXIII."

Copper, 7¼ in. long by 10 in. high.

M. DC. LXII

[*No.* 63]

FRANS VAN MIERIS

Dutch School

[*No.* 63]

"PORTRAIT OF A LADY"

FRANS VAN MIERIS

Before a mirror stands a lady in evening costume apparently selecting the jewels she shall wear from the casket which an Ethiopian serving-maid holds in her hands. The lady's right hand is raised to her shoulder, and she studies the effect of the jewel which she holds in it. A rich wrap of crimson cloth and fur hangs over the chair in front of her, and a rich cloth or rug covers the table, on which are another casket and a letter. The face of the servant is raised as if expecting some directions. Through an arched doorway in the background a man is seen sitting at a table reading.
Signed in upper right-hand corner : "Mieris, 166."

Panel, 9½ *in. long by* 12¾ *in. high.*

[*No.* 64]

ABRAHAM MIGNON

Dutch School

Born at Frankfort, in June, 1640. Died at Wetzlar, in 1679. Taken to Holland in his twentieth year by Jacob Marrel, who placed him with J. Davidsz de Heem, who perfected him in the painting of flowers and fruits.

[*No.* 64]

"FRUIT"

ABRAHAM MIGNON

To the right of this subject is the stump of a small tree covered with moss. Around the bottom of it two snakes are entwined, and near by is a canteloupe, fastened to which is a snail. On top of the canteloupe is a bunch of grapes, and beside it are two lizards, one of which is on its back; also, a cucumber, an ear of corn, several peaches, and a quantity of citron and nuts. To the left are two mice. On a pedestal are grapes, citron, plums, and apricots; and at the top of the picture are a butterfly and three birds.

From the collection of Baron Pret, Antwerp.

Canvas, 28½ in. long by 35½ in. high.

[*No.* 65]

AERT VAN DER NEER

Dutch School

Born at Amsterdam, 1603 ; died there, November 9, 1677. Landscape painter. Was a friend of Cuyp, who occasionally supplied the figures in his landscapes, and an admirable painter of moonlight and twilight scenes. He represented for the most part canals with towns on their banks, lighted by the moon, and no other painter has depicted the lights and shadows incident to such scenes with so much truthfulness and clearness. He painted conflagrations also with equal truth.

[*No.* 65]

"DUTCH CHANNEL BY MOONLIGHT"

AERT VAN DER NEER

A DARK strip of ground, near the water-edge, introduces the foreground of this picture, and on it two fishing-nets are stretched, held by stakes. Between the nets is a withered tree, which forms a wonderful contrast with the reflection of the moon in the water. The river, bordered right and left with small houses, gardens, and a church, reaches out in the distance. The entire scene has the horizon for its background, where another church with steeple looms up. The moon shines brilliantly in the sky, and the artist has surrounded it with golden light and gold-fringed clouds, all of which are reflected in the eddying river near its banks. Numerous boats are sailing on the water.

Signed in lower right-hand corner: "A. V. N."

Panel, 16¾ *in. long by* 12½ *in. high.*

Purchased from Charles Sedelmeyer, 1890.

[*No.* 66]

AERT VAN DER NEER

Dutch School

[*No.* 66]

"TWILIGHT"

AERT VAN DER NEER

A SOFT, red tone covers this landscape. In the centre is a river winding its crooked way inland, with small towns on either side. In the foreground a man, woman, and little boy are shown; the former is arranging a net on stakes. To the left is a clump of large trees, and to the right several houses are seen, while cows and horses are shown in the distance.

From the Gervier collection; also from the Million collection.

Signed in the lower right-hand corner: "A. V. D. N."

Panel, 29½ *in. long by* 19½ *in. high.*

[*No.* 67]

EGLON HENDRICK VAN DER NEER

Dutch School

Born in Amsterdam, 1643. Died in Düsseldorf, May 3, 1703. Genre, portrait, and landscape painter. Pupil of his father, Aert van der Neer; then pupil of Jacob van Loo. His favorite and most successful subjects were elegantly attired ladies. He went to France in 1653, and later to Rotterdam, Amsterdam, and Brussels, and in 1687 to the Court of the Elector of the Palatinate, to whom, as well as to Charles II. of Spain, he was court painter.

[*No.* 67]

"LADY AND CHILD"

EGLON HENDRICK VAN DER NEER

A LADY dressed in white satin, her dress décolleté, occupies the centre of the picture. She has light hair, and holds her dress slightly raised with her left hand, while with her right she takes an ostrich plume of red color from her Ethiopian servant. Around her neck she wears a string of pearls. A little child has hold of her left hand, and is dressed in a blue gown which opens below the waist, showing the skirt beneath. Her neck is adorned with a coral necklace, and her head with a blue ostrich feather. A little spaniel runs playfully before them. In the background is shown heavy drapery over the entrance to the house, and a marble terrace with trees beyond.

Copper, 19¾ in. long by 22 in. high.

[*No.* 68]

ADRIAEN VAN OSTADE

Dutch School

Born in Haarlem; baptized December 10, 1610; died in Haarlem, April 27, 1685. Pupil of Frans Hals, and after 1640 developed under Rembrandt's influence. His family took the name of Ostade from a village now called Ostedt, in the environs of Eindhoven, whence his father, a weaver, removed to Haarlem, 1605. Adriaen at a very early age became the favorite pupil of Frans Hals. He married twice, and died a widower. He had many pupils, one of whom was the famous Jan Steen. He was not only an inimitable painter of rustic scenes, but also an excellent etcher.

[*No.* 68]

"THE OLD TOPER"

ADRIAEN VAN OSTADE

THE subject is sitting by a rough, wooden table, and presents a mature appearance. His pipe and a pewter jug of liquor, together with a bowl, are beside him. He holds a glass in his left hand, and with his right points to it as though discoursing upon its merits. He wears a soft black hat, and from his general dress one would readily conclude that he belonged to the peasant class.

Smith's Catalogue Raisonné, Supplement, page 81, No. 6.

Collection, Goll van Frankenstein; also, collection, Pereire.

Signed in lower left-hand corner: "Ostade, 1651."

Panel, 7¼ in. long by 8½ in. high.

[*No.* 69]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 69]

"THE SKITTLE PLAYERS"

ADRIAEN VAN OSTADE

On the outside of a small inn a number of peasants are sitting around a table drinking. In the doorway of the inn stands a woman, with a child in her arms, in conversation with a man with a jug in his hand, who is sitting beside the door. A man with a high soft white hat stands talking to one in a red jacket near the centre of the picture, and to the left a peasant is playing at skittles, while another watches him. In the background are a number of figures seated at a table under a tree by the side of the inn, and in the distance are other figures, a horse and cart beside a large tree, beyond which the church spire rises.
Signed in the lower right-hand corner on bench : "A. V. Ostade."

Panel, 27½ in. long by 25½ in. high.

[*No.* 70]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 70]

"DANCING TO MUSIC"

ADRIAEN VAN OSTADE

This scene exhibits a large grange or barn, in which eleven persons are assembled, two of whom are seated at a table in the centre. One of them, wearing a green jacket and cap, sits with his back to the spectator, and has his arm resting on the back of his chair. The attention of the gathering is directed to two musicians, one of whom is an old man playing a "hurdy-gurdy," and the other, a boy, playing a fiddle. On the opposite side of the group a half-tipsy individual is seated, leaning forward to light his pipe. Another man at the table faces to the front and wears a blue jacket; and still another stands with his hat raised in his hand. A dog, a pipe, and a variety of objects are introduced to give picturesque effect.

Collection Peter Loquet, Amsterdam, 1783; Collection Calonne, 1788; Collection Montaleau, 1802; Collection Van der Schrieck-Louvain, 1861; Collection Viardot, 1872; engraved by P. Le Rat; also, by Gilbert, for the Gazette des Beaux Arts; exhibited at the Royal Academy, 1880; Smith's Catalogue, Supplement No. 57.

Signed in lower right-hand corner: "A. van Ostade, 1643."

Panel, 23½ *in. long by* 17¼ *in. high.*

[*No.* 71]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 71]

"DANCING IN THE BARN"

ADRIAEN VAN OSTADE

The picture here presented is the interior of a large barn, in which is gathered a bevy of merry-making boors. A man and woman are dancing to the music of a bagpipe, which is being played by a musician who occupies an elevated position to the right. In the foreground a man, wearing a blue coat, is holding a jug in his left hand, and offering a glass of beer to a companion, who raises his hat as he accepts it. A woman, partly hidden, stands beside them. She wears a red dress and white cap. A chair is also shown in the foreground, and beside it a little boy, wearing a large hat, is sitting. To the left, and near the wall, are three men, drinking and smoking. In the doorway, through which can be seen the landscape, three figures are shown.

From collection of Prince Demidoff.

Signed in lower left-hand corner: "A. Ostade, 1652."

Panel, 24 in. long by 25½ in. high.

[*No.* 72]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 72]

"INTERIOR OF ROOM WITH MEN DRINKING"

ADRIAEN VAN OSTADE

The picture shows the interior of a room with six figures, — three in the foreground to the left and three in the background to the right. Two of the men in the foreground are sitting. One of them is smoking, and the other, who is without a hat, holds up a glass of wine in his left hand; the third leans over a bench or table, and is evidently in conversation with him. Four of the men wear hats. A window is shown in the rear, and a cage with a black bird in it hangs in the middle of the room. A door opens to the left.
Signed in the lower left-hand corner: "A. Ostade."

Panel, 10 *in. long by* 11½ *in. high.*

[*No.* 73]

ISACK VAN OSTADE

Dutch School

Born in Haarlem, baptized June 2, 1621 ; died there, buried October 16, 1649. Genre and landscape painter. Brother and pupil of Adriaen. His pictures which are of most value are his landscapes, with figures, in which his individuality found scope.

[*No.* 73]

"INTERIOR OF A STABLE"

ISACK VAN OSTADE

A LARGE rustic stable, with a fully saddled bay horse as a central figure, is here presented. Near the horse is a rack containing fodder, and a little to the rear is a servant at work with a shovel. In the background, to the left, a peasant's cart is shown against the wall; also a goat on a beam of wood lying on the ground. Around are a number of accessories, including a pitchfork, a tun, a bucket, and a basket, etc.

Collection, Alb. Levy, London; also, collection, Baron de Beurnonville, Paris.

Signed in lower centre: "Isack van Ostade, 164."

Panel, 23 in. long by 15¾ in. high.

[*No.* 74]

ISACK VAN OSTADE

Dutch School

[No. 74]

"THE ITINERANT MUSICIAN"

ISACK VAN OSTADE

In this picture the artist has presented a number of peasants congregated around the door of their cottage home, waiting for their frugal meal. They are supposed to have returned from a day's work, and noticing a passing musician with a flute, they stop him. He seeks to entertain them with the melody of his instrument, and they seem to listen attentively. In the foreground is a little boy wearing a green coat and a large hat. In front of him is another boy with a pink coat; to the left a man sits upon the ground and a woman stands in the doorway of the cottage. Two chickens are feeding in the vicinity, and a horse is drinking at a water-trough behind the group. In the distance a horse, cart, and several men are shown. A large tree stands in the centre of the picture.

Signed in lower left-hand corner: "Isack van Ostade, 1648."

Panel, 26 in. long by 18 in. high.

Engraved by Gilbert in the Gazette des Beaux-Arts, 1871. Exhibited Royal Academy, London, 1880. Described in Smith's Catalogue Raisonné, Part I, page 135, No. 101, supplement No. 57. From Collections M. Peter Locquet, Amsterdam, 1783; M. de Calonne, Paris, 1788; M. Montaleau, Paris, 1802; M. Van den Schrieck, Louvain, 1861; M. Viardot, Paris, 1863; Max Kann, Paris.

[*No.* 75]

JOACHIM DE PATINIR

Flemish School

Born either at Dinant or Bouvignes, on the opposite bank of the Meuse, about 1490; died before the 5th of October, 1524, and after 1519. He has been called the inventor of landscape painting so far as the North is concerned, but that is an exaggeration. It would be truer to say that he was the first Fleming to make his landscapes distinctly more important than the figures with which they are peopled.

[*No.* 75]

"THE APOSTLES AFTER THE CRUCIFIXION WORSHIPING IN A CAVE"

JOACHIM DE PATINIR

The picture represents the apostles after the crucifixion worshiping in a cave. There are five within and seven without the cave. To the right, one of them is seen sitting on a rock, while beside him another dressed in a yellow gown is seen to weep. On the left are four in a group and one about to enter the cave. On the top of the picture the Ascension is represented. Christ is robed in a blue gown, the shoulders of which are supported by angels. Angels also surround and support him from beneath. In the top part of the picture sits God, the Father, robed in white and red, and Christ, the Son, in a garment of light red. In the distance is a landscape with a river flowing through it on the right. In circles at the upper left-hand and right-hand corners the Birth and Resurrection are depicted.

In the lower right-hand corner is a crest with the following inscription: "Istz Gvot So Gebs Go."

Panel, 23 in. long by 24½ in. high.

[*No.* 76]

BERNARDINO DI BETTI (PINTURRICCHIO — Little Painter)

Umbrian School

Born in Perugia, supposedly about 1454; died at Sienna, December 11, 1513. His real name was Bernardino di Betti Biagi, sometimes also called Lo Sordicchio, on account of his deafness and the insignificance of his personal appearance. He almost always painted in distemper, and worked in the spirit of the Umbrian painters. He was all his life, says Charles Blanc, what Raphael was at twenty years old. In 1484 Pinturricchio became the partner of Perugino at Rome and worked with him in the Sistine Chapel.

[*No.* 76]

"PORTRAIT OF CÆSAR BORGIA"

BERNARDINO DI BETTI (Pinturricchio — Little Painter)

It is a portrait painted in half size, showing the bust of a man with long waving locks drooping on his shoulders. His jacket is of red stuff bound with black at the top, and above a white undergarment tied with a small cord. A fur cape rests upon his shoulders. On his head is a black hat turned up at the edge, with a white feather in it. Through the window is seen a landscape in the distance.

From the collection of Baron Lazzaroni in Rome.

Signed in the upper right-hand corner: "ÆTATIS SVÆ XXXII."

Panel, 8½ *in. long by* 11¼ *in. high.*

[*No.* 77]

PAULUS POTTER

Dutch School

Born at Enkhuysen, 1625; baptized November 20, 1625; died in Amsterdam, and buried January 17, 1654. Animal and landscape painter. Son and pupil of Pieter Potter. Family settled at Amsterdam in 1631, and in the following year Paulus went to study painting at Haarlem, under Jacob de Wet, the Elder.

[*No.* 77]

"THE RED BULL"

PAULUS POTTER

A YOUNG bull, standing a little obliquely from the front, with head turned aside, is the central figure. In the distance, and a little to the right, is a village, the church spire of which is the most prominent object. On the back of the panel is a writing in black, which is almost obliterated, but so much of it as can be distinguished, after translation, conveys the idea that this picture is the model of a bull which was painted for the Prince of Orange by P. Potter, 1648.

From the Hecht Collection, Paris.

Signed in the lower left-hand corner: "P. Potter."

Panel, 10½ *in. long by* 5½ *in. high.*

[*No.* 78]

PAULUS POTTER

Dutch School

[*No.* 78]

"LANDSCAPE WITH CATTLE AND FIGURES"

PAULUS POTTER

To the right are two cows lying down, and in the middle foreground a red cow drinking from a pool of water. Two other cows are on the hill to the left. One stands grazing; the other is lying down. A man and a woman are seated on the grass, and to the left a woman carrying a jug is coming down the hill. A row of five trees to the left on the middle background.

This picture is mentioned in Smith's Catalogue, part 5, page 144, number 64, as follows: "A Dutch gentleman and his wife enjoying the air of a fine summer evening. The view represents a hilly meadow with a pond in front at which a red cow is drinking. A row of tall elms adorn the summit of the hill, near which are seated the probable owner of the farm and his wife (these are supposed to represent the artist and his wife). On the right is a cow grazing, and behind them is another cow on the farther side of the pond. A peasant woman bearing a pitcher in her hand is approaching in front. At the bottom of the hill, at the opposite side, are seen two cows lying down together. A gleam of sun from a partially overcast sky evinces by the lengthened shadows the decline of day. Formerly in the celebrated collection of M. Lormier. Collection of Earl of Radstock, 1826. Exhibited in the British Gallery, 1821. Now in the possession of Messrs. Woodburn."

Signed in the lower right-hand corner: "Paulus Potter f. 1650."

Panel, 16 *in. long by* 14 *in. high.*

Purchased from Thomas Agnew & Sons, London, 1901.

[*No.* 79]

ANDREAS PREVITALI

Venetian School

Born at Bergamo about 1480 (?); died there (?) about November 7, 1528. At the close of the fifteenth century he was known in Venice as Andreas Cordeliaghi or Cordella. He assumed the name of Previtali about 1515. His works are frequently confounded with those of Catena and Basaiti.

[*No.* 79]

"VIRGIN AND CHILD"

ANDREAS PREVITALI

The Virgin is sitting in the centre of the picture with the infant Christ on her left knee. She is looking towards her right, where the donor is kneeling in an attitude of supplication to the Christchild. The Virgin touches the top of the donor's head with the ends of her fingers, as if she were bestowing a blessing. In the background there is a landscape and part of the tower of an old castle; mountains in the distance. The Virgin wears a richly figured cloth over her head, and the color of the dress is deep red. A dark cloak is thrown over her person. To the spectator's right are the following words and letters: "Andreas. C. A. Disci. Iovanis Belini P." This picture was formerly in the possession of Count Picho Antonio Porto.

Panel, 30¼ *in. long by* 23¼ *in. high.*

[*No.* 80]

RAPHAEL SANZIO

Umbrian and Roman Schools

Born at Urbino, April 6, 1483; died in Rome, April 6, 1520. Pupil of Timoteo Vite. Early in the year 1500, was apprentice to Perugino. He was the second son and third child of Giovanni Santi and his wife, Magia Ciarla. His name of Sanzio is italianized from Sanctius, which in its turn was latinized from the patronymic Santi. His family name was Sante, Santi, Sanctius, or Sanzio. He went to Florence in 1504 and remained there perhaps a year, during which he painted a number of important pictures. In 1506, at the time when Leonardo da Vinci and Michelangelo were engaged upon their celebrated cartoons for the great hall of the Palazzo Vecchio, Raphael studied both, but especially those of Leonardo, who, together with Fra Bartolommeo, exercised great influence over him during his two years' residence in that city, which, with the exception of a short visit to Urbino and Bologne, lasted until the summer of 1508. During the twelve years of his life at Rome in the service of Julius II. and Leo X. Raphael accomplished a prodigious amount of work as painter, architect, sculptor, and archæologist. Leo X. made him inspector of all marbles dug up at Rome, commissioned him to make plans and elevations of her ancient edifices, and on the first of August, 1514, appointed him to succeed Bramante as head architect of St. Peter's.

[*No.* 80]

"THE HOLY FAMILY AND THE SPARROW"

RAPHAEL SANZIO

The infant Christ is here typified sitting on the lap of the Virgin mother, looking with fear at the bird which the infant St. John, who is being held by St. Elizabeth, is holding up to him. The sparrow seems possessed of a war-like temperament, and the infant Saviour appears intuitively to shrink from it. Both infants are nude. The Virgin is attired in a red, sleeveless dress, with white underwaist. A blue robe is thrown around her from her waist down. One bare foot shows from under the robe. St. Elizabeth is in a half-kneeling posture, and has a light brown robe about her. The right landscape shows a ruined temple, with trees, houses, and a church in the distance.

Belonged to the family Crossibili de Ferrare. From the collection of Prince Paskewitch.

Panel, 7 5/8 in. long by 9 3/4 in. high.

[*No.* 81]

REMBRANDT VAN RIJN

Dutch School

Born near Leyden, July 15, 1607; died at Amsterdam, October 8, 1669. Pupil of Jacob van Swanenburch, Pieter Lastman, and Jacob and Jan Pinas. His father, Harmen Gerritsz, a miller, and his mother, Neeltgen Willems van Suyddtbroek, daughter of a baker, lived in a house situated in the Weddersteeg, near the Witte Poort, and there Rembrandt was born. Having little taste for books and a strong natural love of art, he naturally took to his work. He never left Holland, and in it visited only Dordrecht, Friesland, Gueldres, and perhaps Clèves. With his first wife, Saskia van Ulenburgh, whom he married in 1634, and who died in 1642, he lived very happily, and the portraits of her at Cassel, Dresden, and Berlin are among his finest works. They lived in a house at Amsterdam in the Breedstraat, where he collected many fine Italian and Dutch pictures, glass, armor, porcelain, etc. For fourteen years after Saskia's death, Rembrandt and his son Titus lived in this house, at the end of which time — as his affairs were hopelessly involved — it was sold by auction with its contents. For the remainder of his days the great artist lived in comparative poverty.

"PHILEMON AND BAUCIS"

REMBRANDT VAN RIJN

This subject was doubtless taken from the works of Dryden by the master; but Dryden, no doubt, had access to Ovid, where the suggestion was first found. The story of the picture is that Jupiter and Mercury were one day wandering through Phrygia, asking for shelter among the natives, but, as foreign intruders, they received very little attention. Only a poor old couple, Philemon and his wife Baucis, hospitably invited them into their humble dwelling, where they served the finest fruit they could find and their only goose — which they had fattened with so much care — with great promptitude. During the repast the gods made themselves known to their hosts, and asked them what reward they wished for their excellent reception. The old couple knelt down and begged that they both should die at the same time. Their wish was granted, and Baucis was metamorphosed into a linden and Philemon into an oak. Posterity has preserved their names coupled together as the symbol of matrimonial affection. In treating the subject, Rembrandt has presented the scene almost entirely in clare-obscure. A single light brightens the interior of the peasants' cottage, the head of Mercury being in the dark and forming a vivid contrast. On the left a fire is burning on the hearth in the background. Jupiter's face is brilliantly illuminated; the light also falls on his dazzling dress.

Mentioned by Dr. Bode in his catalogue of certified genuine pictures by Rembrandt. Also in Smith's Catalogue, vol. vii. No. 194.

Mezzotinted by Thomas Watson, London, 1772.

Signed in lower left hand corner: "Rembrandt f., 1658."

Panel, 27½ in. long by 24¼ in. high.

[*No.* 82]

REMBRANDT VAN RIJN

Dutch School

[No. 82]

"PORTRAIT OF A RABBI"

REMBRANDT VAN RIJN

The Rabbi's face is turned a little to the left. His eyes are bluish gray, and the eyelids show the pinkish tint of old age. His nose is prominent, and his lips compressed. A heavy, full gray beard surrounds his face, and he also wears a mustache. A turban of black velvet, ornamented in front with a brooch, adorns his head, and around his neck a medallion is suspended. A dark cloak, trimmed with brown fur, hangs from his shoulders. His breast, which is partly covered with a crimson vest, ornamented with gold braid set with jewels, is also adorned with a fine linen tunic. His complexion is florid and shows perfect health. This picture is from the collection of Prince Demidoff, and was purchased by him at sale of Sir Philip Miles, Leigh Court, 1884, in whose possession it was for many years. Mentioned in "Catalogue Historique et Descriptif des Tableaux et Dessins de Rembrandt," by Eugene Dutuit, p. 47.

Panel, 20 in. long by 24 in. high.

[*No.* 83]

REMBRANDT VAN RIJN

Dutch School

[*No.* 83]

"RESURRECTION OF ST. LAZARUS"

REMBRANDT VAN RIJN

The saint is represented as rising from his sepulchre. The priests and attendants grouped about him seem to manifest great surprise at the sight. A young girl is kneeling in the foreground, while in the background the heads of five figures are shown in a group. The artist has thrown a bright light from the left of the picture, which strikes full upon the saint, and the reflection from it is apparent on several of the surrounding figures. The wall is hung with a hat, sword, a quiver with arrows, and a bow.

Panel, 14¾ *in. long by* 17¼ *in. high.*

Engraved by Klauber. Described by E. Dutriet's L'Œuvre Complète de Rembrandt. Described by E. Michel's Rembrandt, Vol. I, page 199, Vol. II, page 239. Dr. Bode's The Complete Work of Rembrandt, Vol. I, No. 45. From Collections David Grenier, Middleburg, 1712; M. Lebrun, Paris, 1811; M. Wuickler, Leipzig; M. Duval, Geneva; Comte de Morny, Paris, 1852.

[*No.* 84]

REMBRANDT VAN RIJN

Dutch School

[*No.* 84]

"PORTRAIT OF JORIS DE COULERY"

REMBRANDT VAN RIJN

This picture presents a captain in the Dutch navy at two-thirds length, with florid face surrounded by bushy dark hair. His eyes are brown, and he wears a dark mustache turned up at the ends, and an imperial. His coat is yellowish brown, and around his neck is a metal collar and shoulder-plate. His sword-belt is over his right shoulder, passing diagonally across his breast. In his right hand he carries an arquebuse, while his left rests upon his hip. It is spoken of by C. Vosmaer, of The Hague, in his book entitled, "Rembrandt, His Life and His Works," page 427, as follows: "Dr. A. Bredius, director of the Mauritshuis — the museum of old art at The Hague — found a will signed by Joris de Coulery, dated 1640, in which this picture is willed to his son."

It belonged to the Chevaliers Quarles van Ufford, of The Hague, for over a century, who received it into their halls through the marriage of an old and noble family of Dordrecht, who were heirs of the De Coulery family. For charitable purposes it was exhibited in 1867 in Amsterdam; at Arti et Amicitia, in 1881; at The Hague, with the collection of H. H. MM., the King and Queen of Holland, in their palace; and in 1882, in the exposition Neerlandaise de Beaux Arts Organisée au bénéfice de la Société Neerlandaise de Bienfaisance de Bruxelles.

Signed on the right-hand side: "Rt. van Ryn, 1632."

Canvas on panel, 33¼ in. long by 40½ in. high.

[*No.* 85]

SIR JOSHUA REYNOLDS

English School

Born at Plympton, Devonshire, July 16, 1723; died in London, February 23, 1792. Son of the Rev. Samuel Reynolds, master of the Grammar School at Plympton, St. Mary's, Plymouth. Went to London in 1741 as a pupil of Thomas Hudson, and after less than two years' study returned home and painted many portraits at a low price. In 1746 he began to practice in London, and in 1749 accompanied Commodore, afterwards Lord Keppel, in the ship Centurion, to the Mediterranean. At Rome he caught a cold while working in the Sistine Chapel, which made him deaf for the rest of his life. He returned to England in October, 1752, and settled in London, first in St. Martin's Lane. In 1768, on the establishment of the Royal Academy, he was chosen its first president and was knighted by George III. Upon the death of Allan Ramsay, 1784, he became principal painter in ordinary to the king. He died unmarried, and was buried in St. Paul's Cathedral near Sir Christopher Wren.

[*No.* 85]

"PORTRAIT OF LADY O'BRIEN"

SIR JOSHUA REYNOLDS

SITTING on a terrace or balcony, with her elbow resting on an immense urn, and her head on her right hand, Lady O'Brien seems to be looking into the future. She has a troubled expression, as if all did not go well with her. Her left hand falls on her right arm, and her hair, which is loose behind, has entwined her neck and fallen over her bosom. The drapery which rests on her shoulders partly covers the urn. In the right-hand background are folds of heavy dark red curtains, and the sky is seen to the left. The turrets of a castle rise in the distance.

Canvas, 39¾ *in. long by* 49¾ *in. high.*

[*No.* 86]

GEORGE ROMNEY

English School

Born at Dalton-le-Furness, Lancashire, England, December 15, 1734; died at Kendal, November 15, 1802. After acquiring a little knowledge of painting from Steele, a painter at Kendal, he supported himself by painting portraits in the north of England at two guineas a head until 1762, when he went to London. In that year and in 1763 he gained premiums from the Society of Arts for his pictures of "The Death of Wolfe" and "The Death of King Edward." In 1773 he visited Italy, and after a two years' absence established himself in London, where until 1797, when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. His famous model was the notorious but beautiful Lady Hamilton, whose face he reproduced under many disguises.

[*No.* 86]

"PORTRAIT OF MRS. RALPH WILLETT"

GEORGE ROMNEY

This is a half-length portrait of Mrs. Willett sitting in a chair. She is dressed in a reddish brown gown with a white yoke, and a black lace fichu is thrown over her shoulders. A black band is around her neck. She wears a lace cap closely drawn and fastened under the chin. The countenance is quite severe, showing great determination in its possessor.

Canvas, 25 in. long by 30 in. high.

[*No.* 87]

PIETER PAULUS RUBENS

Flemish School

Born at Siegen, Westphalia, June 29, 1577; died at Antwerp, May 30, 1640. Pupil of Adam van Noort, Tobias Verhaegt, and Otto van Veen. From 1596 to 1600 he studied in Venice. In July, 1601, the Duke of Mantua, Vincenzo Gonzaga I., sent him to Rome to copy pictures for his gallery. He returned to Mantua in 1603. In March he was sent to Spain with presents from the duke to the king. In 1605 he went to Rome to continue his studies. In 1608 he returned to Antwerp on account of the death of his mother. October 13, 1609, he married Isabella Brandt, who died in 1626. On December 6, 1630, he married Helena Fourment, who was his niece by marriage. His two wives were the models for many of his paintings. Besides being a painter, Rubens was also a great diplomat. He acted as ambassador for negotiating between his own and other countries.

In 1633 his protectress, the Archduchess Isabella, died. This entailed much trouble upon him and greatly afflicted him. He also suffered much from the gout, but continued to paint with the same wonderful facility and power. The works of this great artist, many of which were wholly or partially painted by his scholars, after his designs, are between two and three thousand.

[*No.* 87]

"IXION AND HERA"

PIETER PAULUS RUBENS

Ixion and the phantom of Hera are seated on clouds at the right of the picture, while the goddess herself stands nude in the front with a peacock (the symbol of majesty) at her feet. Her back is toward the deluded king, and her manner expresses the pleasure she feels at the deception. Behind her a winged female with a fox's skin over her shoulder is raising the drapery to reveal the pair. Zeus, seated on Mount Olympus, is seen on the opposite side in the background, surrounded by light, while Amor with his flaming torch is hastening toward him.

Ixion was pitied by Zeus, but proved treacherous. He had a meeting planned with the wife of Zeus, but instead of Hera came a cloud similar to her, and deceived Ixion. This moment is represented by the picture. See Smith's Catalogue Raisonné, No. 846, page 249. The picture was also described in Wauter's "La Peinture Flamande," and is known as the best picture of all Rubens's mythological subjects.

The picture was till 1722 in the collection of Van de Amory, afterwards in that of Sir George Page, and also of Welborne Ellis Agar, Esq. Since 1806 it has been the principal piece of the Earl of Grosvenor's (Duke of Westminster's) collection, for whom it was bought by Stephen Bourgeois, and from whom it was in turn purchased by Mr. Yerkes.

Canvas, 98 in. long by 65 in. high.

[*No.* 88]

JACOB VAN RUISDAEL

Dutch School

Born in Haarlem about 1625; died there in March, 1682. Pupil of his father, Izack, and also of his uncle Solomon van Ruisdael. Joined the Guild of St. Luke at Haarlem, 1648. The figures and animals introduced in his paintings are by Berchem, Adriaen van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglon van der Neer.

[*No.* 88]

"LANDSCAPE"

JACOB VAN RUISDAEL

A RIVER runs between two hills, one in the foreground and the other in the centre of the picture. Beyond to the right the hills are seen rolling to the horizon. On the right-hand side of the picture is a woman driving a laden mule, while behind her follows a small dog. To the left is seen the river with sailboats, and on the farther bank the roof of a church and the spire are seen above the trees.

Signed in the lower right-hand corner: "J. Ruisdael."

Canvas, 43 in. long by 32 in. high.

Purchased from Charles Sedelmeyer, 1890.

[*No.* 89]

ANDREAS DE SOLARIO

Lombard School

Born at Solario near Milan about 1458. Died about 1530. He and his brother, a hunchback and a great sculptor, frequently finished their different works of art together. He went about 1490 to Venice.

[*No.* 89]

"THE ANNUNCIATION"

ANDREAS DE SOLARIO

The Virgin is kneeling by a table covered with a green cloth, the angel kneeling in the foreground to the left of the Virgin. Through the open window a landscape can be seen. In the back of the room there stands a couch with large columns and curtains.

From the collection of Mr. Alcott Kay, Glasgow.

In a catalogue of the Burlington Fine Arts Club for an exhibition in 1898, the picture is described as follows: "On the right is seen the Virgin full face, kneeling at a table, her left hand resting on an open book; on the left the angel seen in profile kneeling on one knee and bearing a branch of lilies. Behind the Virgin a large canopied couch with green curtains. On the left a landscape seen through the opening. Lent by Arthur Kay."

Signed in the lower right-hand corner: "Andreas de Solario P 1506."

Panel, 31½ *in. long by* 30¼ *in. high.*

Purchased from Thomas Agnew & Sons, 1901.

[*No.* 90]

JOHAN ADRIAENSZ VAN STAVERN

Dutch School

Born at Leyden. Date not known. Died there after 1668. Genre painter, painted hermits, old men, and women in a highly finished style like that of Gerard Dou, whom he closely imitated.

[*No.* 90]

"THE HERMIT"

JOHAN ADRIAENSZ VAN STAVERN

The scene here presented is the entrance to a rocky cave, and an old hermit sits near the entrance studying a book, which is resting upon a large boulder. Beneath the book a skull is shown, and beside it a lantern is lying on its side. The subject has his hands clasped, and is pursuing his studies intently. His flowing beard and white locks give him a saintly appearance.

Panel, 12 *in. long by* 14¼ *in. high.*

[*No.* 91]

JAN STEEN

Dutch School

Born at Leyden, 1626; died there February 3, 1679. Pupil of Knupfer, Adriaen Brouwer, Jan van Goyen. Lived for some time in Haarlem before 1648, when he was received into the Guild of Leyden. Went to the Hague in 1649, lived there until 1653, then again at Leyden, 1658 or 1659. Said to have kept a brewery at Delft, where he lived a short time, probably between 1650 and 1652. At various times from 1661 to 1669 he resided at Haarlem, in constant difficulties with creditors. His first wife having died in Haarlem, 1669, he married a widow, Maritje Herculens, in 1673. He stands foremost among the greatest Dutch painters of familiar life, which he illustrates with rare mastery, lashing the follies and vices of his day with keen satire.

[*No.* 91]

"THE SIESTA"

JAN STEEN

This picture is described in Smith's Catalogue Raisonné as follows: "A man and a woman seated at a table in front of a house with a vine growing against it. The former is occupied reading, and the latter is reclining her head on the table, asleep. A servant stands beside her, and a dog is seen under the table." Dr. Waagen, in his "Art Treasures in Great Britain," vol. N., page 391, gives the following description: "A man and his wife seated in a bower of vines before a house; they have dined, and the dessert is on the table. While the woman is nodding, the man has taken a book, and a maid is about to clear the table. The background is a landscape. The liveliness and characteristic point of the representation, the transparency of coloring, and equable and careful execution, place this among the choicest works of the master."

Collection of M. Smith van Alpen, Rotterdam, 1810; collection, Everett, 1886; and Royal Academy, 1886.

Canvas, 30½ in. long by 23 in. high.

[*No.* 92]

JAN STEEN

Dutch School

[*No.* 92]

"CHRIST DRIVING THE TRADERS FROM THE TEMPLE"

JAN STEEN

This picture contains many striking figures which illustrate the great originality of the artist, as well as his keen appreciation of human nature. Christ is the central object, and has just overthrown a table at which an old Israelite has been sitting with his desk and parchment, husbanding a strong box that contains his wealth. He is represented as thrown on his back on the floor beside his chest of money, while his little daughter tries to save the desk from a like fate. All around is confusion. The money-lenders are gathering up their coin in great haste; a woman hurries her eggs into a basket; a man climbs a ladder to get down his cage of birds; and a woman, with a pig under her arm and a jug in her hand, watches her opportunity to get out of the way. A rough-looking fellow carries a basket on his shoulder with one hand; with the other he holds a dead goose, and is ready to make his escape. One of the peculiarities of the picture is the manner in which Christ is portrayed — so different from the Italian school. The latter uniformly pictures him as of mild character, while the Dutch depict him as a master and severe ruler.

Collection of M. Malfait de Lille; Duchesse de Berry, Paris; Lemaitre, Paris; and G. Rotham, Paris.

Signed on the parchment, lying on the floor beside the money-box: "J. Steen 1675."

Canvas, 43 in. long by 31 in. high.

[*No.* 93]

JAN STEEN

Dutch School

[*No.* 93]

"THE FALSE PLAYERS"

JAN STEEN

THIS picture is called "Card Players" in Smith's Catalogue Raisonné, Supplement, page 503, No. 77, and is described as follows: "A company consisting of three women and a like number of men are assembled in a room. One of the former is seated at a table with cards in her hand, and on the left is a sharper, who is eyeing the cards of his adversary in a looking-glass held by a woman over the head of the dupe, and the latter is too intent on the game to observe it. Behind the former lady a young man sits smoking a pipe, and a jolly woman stands behind him. Painted in the artist's finished manner." Collection, N. Baille, Esq., 1831; collection, Charles Brind, Esq., and from the Odiot collection, Paris.

Panel, 19¾ *in. long by* 14¼ *in. high.*

[*No.* 94]

JAN STEEN

Dutch School

"BOORS MERRYMAKING"

JAN STEEN

SMITH's Catalogue Raisonné, A, part ix., page 496, number 59, mentions this picture as follows: "A Village Fête." "This capital picture shows a rendezvous of about thirty villagers assembled in front of a small rustic ale-house in the vicinity of a Dutch town; the artist, nothing loath on such occasions, has introduced himself, with his wife and child, on the right of the foreground; the former, a jovial good-humored man, is seated on the ground, evidently joking with an old man of whom he is buying some shrimps; his wife, dressed in a crimson gown, sits on his left with a fine chubby boy at her breast, and behind them is their eldest son, quite delighted with his hat full of cherries. Between these are several couples dancing in a ring to the music of a hurdy-gurdy and a fiddler, the former played by a droll old fellow and the latter by a youth. The view here is bounded by a house in front of which are several peasants enjoying their pipes and pot. Over near a large tree in the centre may be noticed a well-dressed man shaking hands with a young woman. He is accompanied by an elderly woman and a portly gentleman, and the latter is raising his hat to salute him. In addition to these may be mentioned a gentleman on a gray horse in conversation with a lady on foot, accompanied by a child and a youth. Other groups are distributed in sections over the scene, extending to the entrance gate of the town. The effect is that of a fine evening."

This picture was painted in the zenith of the master's talents, and abounds with that variety of characteristic humor which yields so much entertainment to the curious observer.

Imported by Mr. Chaplin, who bought it in 1836 of a gentleman near Leyden, in whose family it had remained from the time it was painted. Bought by Mr. Arteria for Edmund Higginson, Esq., of Salt Marsh Castle.

Signed in the lower centre: "J. Steen."

Canvas, 70 in. long by 44 in. high.

[*No.* 95]

LAMBERT SUSTERMANN

Flemish School

Born at Liège in 1505; died there in 1566. His real designation was Lambert Lombard. He was a pupil of Mabuse, and afterwards traveled with Cardinal Pole to Italy, where he studied the pictures of Andrea del Sarto. On his return from Liège he opened a school which was largely attended, and was the means of diffusing his style through the Netherlands. He was also professor of architecture, engraving, numismatics, archæology, and poetry.

[*No.* 95]

"PORTRAIT OF A MEDICI PRINCESS"

LAMBERT SUSTERMANN

The picture is life size, three-quarter length. The princess is dressed in the conventional style of the fifteenth century, with the long pointed bodice and voluminous skirt. She wears a pearl necklace and ear-rings, with strings of pearls on her wrists. The large lace collar is characteristic of the period. In her right hand she carries a fan, and on her second finger wears a ring. Her left hand rests on the edge of a table.

Canvas, 35 *in. long by* 45½ *in. high.*

[*No.* 96]

DAVID TENIERS (the Younger)

Flemish School

Born at Antwerp 1610; baptized in the Church of St. Jaques, December 15; died at Perck, near Brussels, April 25, 1690. Pupil of his father. Was made court painter to Archduke Leopold Wilhelm, Governor of the Netherlands, and settled between 1648 and 1652 in Brussels, where he was received into the Guild in 1675. He was the prime mover in the foundation of the Antwerp Academy in 1663. Equally favored by Leopold Wilhelm's successor, Don Juan of Austria, who is said to have studied under him. He received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden, and the great people in England and other countries.

[*No.* 96]

"THE LESSON ON THE FLUTE"

DAVID TENIERS (the Younger)

A GROUP of three persons — two men and one woman — is here shown. The woman is dressed in a pink bodice, dark petticoat, and light apron, and sits on a rock, holding a flute in her hand, while a man, with his left arm around her shoulder, instructs her in the manner of placing her fingers on the instrument. Sitting at her feet on the ground is a man holding a sort of a bagpipe. His red staff and cap are beside him, and his head is turned toward the pupil. Sheep are grazing in the distance, and farther on the village church rises above the shrubbery.

Signed in the lower right-hand corner: "D. T." in monogram.

Copper, 8 in. long by 9½ in. high.

[*No.* 97]

DAVID TENIERS (the Younger)

Flemish School

"THE GUARD ROOM"

DAVID TENIERS (the Younger)

A YOUNG man with long auburn hair, dressed in gray vest and breeches, blue stockings, and yellow shoes, is conspicuous in the foreground. He is leaning toward a drum, which he is in the act of beating with a stick held in his right hand. His smiling face is turned a little to the right. His right stocking and shoulder, as well as his face and white cravat, are vividly illumined. On the right, in front of a large, delicate gray wall, a panoply of steel breastplates, helmets, and gauntlets is shown. To the left is a brown howitzer, mounted on a little chariot. In the background five soldiers are smoking near a vast chimney, and two others, with muskets on their backs, are directing their steps toward an outlet to the left. Doctor Waagen, in his "Art Treasures in Great Britain," Vol. N., page 387, describes this work as follows: "Teniers, interior of a guard-house. In the foreground a soldier trying to drum. A good picture, slightly but spiritedly treated in his scale of cool harmony."

Collection of Lord Heytesbury.

Signed in lower left-hand corner: "D. Teniers, F., 1643."

Copper, 20½ in. long by 16¼ in. high.

[*No.* 98]

DAVID TENIERS (the Younger)

Flemish School

[*No.* 98]

"TEMPTATION OF ST. ANTHONY"

DAVID TENIERS (the Younger)

This picture is described in Smith's Catalogue Raisonné, Part III. page 392, No. 500, as follows: "The saint is represented in the interior of a large cave, kneeling at his devotions, from which he appears to be diverted by a hag with horns, who is directing his attention to a pretty female with a glass of liquor in her hand. A crucifix, skull, book, and an hour-glass are on a table, and several other books lie on the ground. On the opposite side are two elfs singing, and a third is riding a grotesque animal. Many imaginary creatures are flitting about the place or crawling on the floor. Painted with admirable spirit and freedom of hand. Collection of Duc de Deux-Ponts, 1778; collection of N. Lapeyrière, 1824; now in collection M. Perigeau-Lafitte."
Engraved by Baron and Houston. Collection of twenty-two masterpieces, Gallery St. Donata, 1868; collection, Princess de Sagan.
Signed on the shoulder of cape of St. Anthony: "T."

Copper, 30½ in. long by 23½ in. high.

[*No.* 99]

GERARD TER BORCH

Dutch School

Born at Zwolle, between 1613 and 1617; died at Deventer, December 8, 1681. Pupil of his father. Painted in Amsterdam, and also in Haarlem, where he entered the Guild in 1635, under the influence of Frans Hals. Traveled through Germany, Italy, Spain, England, and France, and painted everywhere portraits and genre pieces. In 1646–48, at Münster, he became, through the favor of the Spanish envoy, the painter of the Diplomatic Circle. He followed the Spanish envoy to Madrid, where he painted the king and many courtiers and ladies. He returned via England and France to his native country, and settled at Deventer, where he obtained a citizenship in 1655. He afterwards became burgomaster. He was the inventor of the satin gown so much used by Mieris and Metsu.

[*No.* 99]

"THE GLASS OF LEMONADE"

GERARD TER BORCH

This production is simple in its arrangement, and interesting in its conception. A lady dressed in a yellow satin gown is the principal figure. She holds a glass of lemonade in her hand, and presents an air of expectancy. She wears a loose jacket trimmed with swan's-down, an ordinary dress, and a black covering for her head. A man with long flowing red hair sits opposite her, stirring the lemonade with a knife. The other prominent figure is a woman, who rests her hand on the shoulder of the younger woman. To the right is a table, upon which is a dark water-bottle and a dish.

Canvas, 24½ in. long by 29 in. high.

Purchased from Mess. Durand-Ruel, Paris 1890.

[*No.* 100]

ARTIST UNKNOWN

[*No.* 100]

"LANDSCAPE"

UNKNOWN

A LANDSCAPE is shown with a brown and white cow lying down in the foreground, while another stands behind. To the right are two pigs and some chickens. A woman is also seen milking a black cow. In the background is a wooden shed, and behind it a brick building with a tower. Trees are to the left.

Canvas, 26¾ in. long by 19½ in. high.

[*No.* 101]

ADRIAEN VAN DE VELDE

Dutch School

Born in Amsterdam, 1635 or 1636; died there January 21, 1672. Pupil of J. Wynants and Philips Wouwerman. Was employed to paint figures and animals in landscapes by Hobbema, Van der Heyden, Hakkert, Wynants, Verboom, and Moucheron. Showed even as a boy eminent talent, and after having left his master Wynants, studied figure drawing and further developed under the influence of Paulus Potter. He is almost equally important as a painter of figures in the landscapes of famous contemporaries.

[*No.* 101]

"LANDSCAPE WITH FIGURES AND CATTLE"

ADRIAEN VAN DE VELDE

This is one of Van de Velde's choicest works. A light brown cow is shown in the foreground to the right, standing in shallow water. Behind her is a dark brown cow with a light mottled head, rubbing it against a large tree. A woman with a blue dress and a red and white waist is seated on the ground holding a baby, while beside her sits a child in a red dress holding a little dog. To the left are two sheep lying down. A shed is also to be seen at the left. White clouds in the distance.

Panel, 18 *in. long by* 15 *in. high.*

[*No.* 102]

ADRIAEN VAN DE VELDE

Dutch School

[No. 102]

"NOON-DAY REST"

ADRIAEN VAN DE VELDE

The picture shows a man sitting, while a woman with a basket in her hand is standing beside him. A red cow with a white face is lying on the ground, and another cow behind it near a large tree. There are also two sheep, two goats, and a dog lying on the ground. Hills in the distance.

Panel, 12½ *in. long by* 15 *in. high.*

[*No.* 103]

WILLEM VAN DE VELDE (the Younger)

Dutch School

Born in Amsterdam in 1633; died at Greenwich, April 6, 1707; buried in St. James' Church, Piccadilly. In 1674 Charles II. granted him a salary of £100, for painting sea fights, which, with an equal pension granted his father, was continued by James II. He was the greatest marine painter of the Dutch School.

[*No.* 103]

"CALM ON THE BAY"

WILLEM VAN DE VELDE (the Younger)

A LARGE brig — with sails set waiting for a breeze — which is shown at the right, has been employed by the artist to emphasize his painted story. The embellishments embrace a small boat with a single sail; two fishermen in a boat, one of whom is about drawing in his net; two vessels with a single sail each, which lie close together, and four men in a fishing-boat rowing across the bay. From the collection of N. Steinmeyer, Cologne.
Signed on the buoy: "W. V. Velde."

Canvas, 26 in. long by 20 in. high.

[*No.* 104]

WILLEM VAN DE VELDE (the Younger)

Dutch School

[*No.* 104]

"FIRING A SALUTE"

WILLEM VAN DE VELDE (the Younger)

A MAN-OF-WAR lies in the foreground with the saluting cannon protruding from her side; some officers in a pinnace are being rowed ashore. Merchant vessels are lying in the foreground. The sea is calm, and the whole scene suggests a soft and still atmosphere.

Signed in lower right-hand corner: "W. V. Velde, 1654."

Panel, 26½ in. long by 19¼ in. high.

[*No.* 105]

ANDREA DEL VERROCCHIO

Florentine School

Born in Florence, 1435; died in Venice, June 25, 1488. Pupil of Donatello. His real name was Andrea da Michele di Francesco de' Cioni. Besides being a painter, he was a sculptor and a goldsmith. Among his pupils were Leonardo da Vinci and Pietro Perugino. He died while at work on the statue of Colleoni on the Piazza San Giovanni e Paolo, of which he is generally conceded to be the sculptor.

[*No.* 105]

"MADONNA AND CHILD"

ANDREA DEL VERROCCHIO

On a background of flowers is shown the Madonna holding the Child on her knee. She wears a red dress, over which is thrown a black velvet cloak. Her right hand is extended around the little Christ, and her left hand rests on his right leg. In his hand he holds a bird.

Panel, 17¾ *in. long by* 23¾ *in. high.*

[*No.* 106]

ANTHONIE WATERLOO

Dutch School

Born at Lille about 1618; died at Amsterdam after 1673. Landscape painter, whose works are distinguished for facile treatment and faithful representation of nature. His aerial perspective is always good, trees and plants correct in color and of great variety. His pictures are not often seen out of museums.

[*No.* 106]

"IN THE FOREST"

ANTHONIE WATERLOO

A GROVE of trees, with massive trunks and dense foliage, which tell of their age, impresses the casual beholder. Looking beyond, one can see the adjacent fields, bathed in the soft light of a summer day, which present a beautiful perspective. In the foreground is a pool of water, upon the edge of which a number of cows have come to drink. The man in charge of the animals stands by and is talking with a woman mounted on a mule. In the upper left-hand corner a little of the sky is visible. The animals were painted by Weenix.
From the gallery of Prince Galitzin.
Signed in lower right-hand corner: "A. W."

Canvas, 39½ in. long by 28 in. high.

[*No.* 107]

ANTOINE WATTEAU

French School

Born at Valenciennes, October 10, 1684; died at Nogent-sur-Marne, near Paris, July 18, 1721. He entered the studio of Gillot, at Paris, in 1702, and was apprenticed to the decorative painter, Claude Audran III. Was received into the Academy, 1717. Meanwhile he had continued his studies in copying the masterpieces of Rubens and Paolo Veronese. His great reputation rests on his series of pictures of conventional shepherds, shepherdesses, dancers, and comedians. Painted with unrivaled freshness, grace, and charm. Many pictures were engraved by Thomassin, Cochin, and Cardon.

[*No.* 107]

"THE GARDEN PARTY"

ANTOINE WATTEAU

The scene presented in this picture is the entrance to a vast palace, where a large party of cavaliers and ladies are assembled. To the right is a continuation of the front archway, which is supported by columns of white and blue marble laid in blocks. Two statues of female figures, draped from the waist down, holding vases above their heads, are shown to the right. A number of people are seated to the right and left, engaged in conversation, and watching a lady and gentleman dance. The gentleman dancer faces to the front, and wears blue satin short clothes and a red hat ; the lady is facing in the opposite direction, and is dressed in pink silk of the time of Louis XIV. Two youths are reclining on the marble floor to the left ; a dog is in the foreground to the right, and a little spaniel is sporting at the feet of one of the ladies. A small greyhound is shown playing with two children near the dancers, and a fountain is made conspicuous in the background.

Canvas, 26¼ in. long by 21 in. high.

Note. — This picture was engraved by Scotin, and painted by Watteau for Mr. Glucq, Counsellor at the French Parliament. It was lost sight of for a number of years, and later we find it in the collection of Duke de Morny, the prime minister of Napoleon III., in whose possession it remained until his death. On June 3, 1865, it was sold, with the balance of Duke de Morny's collection, and afterwards went into the collection of Count Daupias. From there it went into the collection of the present owner.

[*No.* 108]

PHILIPS WOUWERMAN

Dutch School

Born in Haarlem ; baptized May 24, 1619 ; died May 19, 1668. Instructed by his father, also Jan Wynants. His first style in the brown tone, — his horses are heavy ; his second style is distinguished by the pure golden tone and the slender build of his horses ; and his third by the prevalence of a dull silvery tone.

[*No.* 108]

"THE WATERING PLACE"

PHILIPS WOUWERMAN

The foreground of this production presents a number of horses, conspicuous among which is one of light roan color, which is being led into a river by a man mounted on another horse, which is drinking. To the right, one of the horses has slipped sideways, and his mount is being thrown into the water; and still another, carrying a rider wearing a red cap, jumps out of the way, as also does a man bathing. To the left a man and a boy are astride of the same horse, and another horse is shown rearing, which gives life to the scene. Several mountains, a castle, trees, and an arched bridge adorn the landscape. Described in Smith's Catalogue, vol. i. page 268, No. 240.

From collection of Holderness, 1802; collection of Earl of Breadalbane; from collection of the Imperial and Royal Chancellor, G. Preyer of Vienna.

Signed in lower left-hand corner: "Phls. (in monogram) W."

Panel, 20½ *in. long by* 15¾ *in. high.*

[*No.* 109]

JAN WYNANTS

Dutch School

Born in Haarlem about 1615; died about 1680. Landscape painter whose pictures are characterized by a certain prosaic truthfulness, fine aërial perspective, silvery-toned background, and careful execution of detail.

[*No.* 109]

"LANDSCAPE"

JAN WYNANTS

To the right are sandbanks which rise from the edge of the river. In the foreground are two men and a woman. One of the former carries a gun across his shoulder. Two men are fishing from the bank in the centre of the picture.

Signed in the lower right-hand corner: "J. Wynants."

Panel, 13½ *in. long by* 10 *in. high.*

[*No.* 110]

PIETER PAUL RUBENS

Flemish School. 1577–1640

4200

TWO APOSTLES

25½ inches high; 20 inches wide.

The two male heads present a strong contrast of the ascetic and Epicurean type. The one facing us on the right of the composition is bowed a little forward, slightly inclined to the left, and covered with short bushy dark hair. The eyebrows, a trifle gray, are drawn down toward the thick nose, as the eyes glance to the right with a pleasant scrutiny. The ruddy brown cheeks are puffed above the luxuriant black beard which grows high up over the face and covers the upper lip. Facing this head on the left is the other one, seen in profile, except that a little of the farther eye is visible. The hair, sparsely scattered over the rosy pink skull, is white, but is grayer behind the ears, where it is carefully brushed forward. The eyes are slightly raised; the nose is long with thin arched nostrils, and the mouth drawn in as if no teeth supported the lips. A deeply sunken wrinkle curves at the corner of the mouth, and another, parallel to it, indents the jaw. The latter, like the chin, is hung with loose flesh. The man's hands are clasped beneath the chin and his bust clad in a slate-black habit.

Purchased from Charles Sedelmeyer, Paris.

[*No.* 111]

BARTOLOMÉ ESTÉBAN MURILLO

Born at Seville in 1618. One of the chiefs of the Spanish school. Studied with a relative, Juan del Castillo, who taught him the rudiments. Moved by the painting of Pedro de Moya, an artist of Seville, who had studied under Van Dyck, Murillo went to Madrid, and presented himself to Velasquez, by whom he was kindly received. In 1645 he returned to Seville, where he soon gained a great reputation. Invited to Cadiz, in 1681, he was engaged in painting an altar-piece in the Capuchin Church there, when he fell from the scaffolding and sustained severe injuries. He was taken back to Seville, where he languished for some time, but died in April of the next year, while in the act of making his will.

[*No.* 111]

BARTOLOMÉ ESTÉBAN MURILLO

Spanish School. 1618–1682

1700

MADONNA AND CHILD IN GLORY

33½ inches high ; 29¼ inches wide.

In the centre of a throng of angelic babes and children, Madonna is seated in the clouds with the Holy Child on her knee. A kerchief of transparent muslin shows in subdued tones the pale rose of her gown, which has open sleeves, disclosing full white undersleeves. A deep blue mantle partly covers her lap. The Child, seated, holds with the left hand a white drapery that passes under his leg and is suspended from the Virgin's right hand. In His other hand He holds a rosary. The girlish head of Madonna, with its soft brown hair, is surrounded by a golden glory encircled with cherub heads. At her feet is a bevy of infant forms, bearing lilies and roses, while two suspend a rosy scarf, which forms an arc in the place where in some of Murillo's pictures the sickle of the moon appears. On the lower right a little angel is speeding forward with a basket of roses, while beside Madonna stands an older fair-haired angel-child in white. Overhead an angel is playing a pipe organ, and others, clustered on the upper left part of the clouds, are playing on various instruments : a violin, violoncello, harp, lute and a curved pipe. They are accompanying an angel who is singing.

[*No.* 112]

FRANCESCO GUARDI

Italian School. 1712–1795

VENICE

9¾ inches long; 6¾ inches high.

This is a companion piece to the succeeding one. Looking across the water, one sees the Campanile rising clear of buildings, over the tops of trees that show above a high wall. The latter terminates in a façade that has three arched entrances on the ground floor and three windows above, and is covered at the top with a "broken" pediment. A landing-stage projects in front of it. Other buildings extend to the right, the whole being silhouetted against a shimmering blue sky. In the front of the water, on the right, lie the prows of two sailboats, the sail of one being loosely reefed to the yard, while that of the other is spread over the deck. On the left is a gondola propelled by two men in white, and farther back appears a little sailboat.

[*No.* 113]

FRANCESCO GUARDI

Italian School. 1712–1795

VENICE

9¼ inches long ; 6¾ inches high.

This is the companion piece to the foregoing. It shows across the water an island, occupied by a church and some adjacent buildings. The former presents a nave with high pitched roof and three lancet windows, terminating on the right in an apse. The island is surrounded by a stone embankment, interrupted near the church by a flight of steps leading to the water. The latter, in the middle distance, is dotted with two gondolas, and a third shows toward the right of the foreground. Here, in the extreme corner, projects a boat with a three-pronged bow that is being propelled by two men, while, as a pendant to it, on the left, is a vessel with a sail spread like an awning over the deck and another looped up to the yard. Two little boats lie alongside.

[*No.* 114]

PAULUS POTTER

Dutch School. 1625–1654

GRAY BULL

9¼ inches long; 7¼ inches high.

STANDING across the picture, facing right, is a blackish gray bull with a white face, and white markings along the ridge of the neck, the chest, belly, and two of the hocks. The sky is filled with slaty-colored vapor, lighter in tone over the dark mass of the beast's stern. Under its body the horizon shows still lighter, and here a church spire is visible among dark olive trees. Buildings also appear on a knoll at the right of the composition. The foreground of deep green grass is interrupted with patches of sand.

PAULUS POTTER

Dutch School. 1625–1654

LANDSCAPE AND CATTLE

16 inches long; 13½ inches high.

The warm glow of a late afternoon in summer pervades the scene. On the left rises a knoll, surmounted by a row of four slender poplars, which lift their foliage high against a rosy dove-gray sky, sprinkled with a few creamy clouds. The stern of a cow shows in front of the last tree on the right. At the left of the trees, nearer to the front, a lady and gentleman are seated on the grass. He caresses a dog with one hand while he extends the other to the lady as he converses. She is dressed in a rose-colored skirt, and an over-dress of snuff-brown, with a kerchief of gray muslin. Behind her a dun cow is lying down. A milk-maid is coming forward carrying a bucket in her right hand, while the other arm hangs away from her body. The grass is barred with the shadows cast by the three figures. In a little pool at the foot of the knoll a dun cow is drinking, while in the middle distance on the right, another dun and a white cow with black face and neck are lying down.

This picture is mentioned in Smith's Catalogue Raisonné, Part V, p. 144, No. 64. Exhibited at the British Gallery, London, 1820. From the collection of Earl of Radstock, 1826.

Purchased from Thomas Agnew & Sons, Lodon, 1891.

[*No.* 116]

JAN DAVIDSZ DE HEEM

Was born at Utrecht after 1600. He was the son of David de Heem, the flower painter, by whom he was instructed. His pictures bear date from 1640 to 1669, and represent fruit, flowers, vases and ornaments of gold and silver, musical instruments and similar objects of still-life. He was a perfect master of chiaroscuro. He particularly excelled in imitating the transparent clearness of glass and crystal, which he was fond of introducing into his pictures. His paintings were so superior to those of every artist that had preceded him, in similar subjects, that they were anxiously sought after by the most distinguished persons of his time, and were purchased at large prices. They are still held in high estimation. Being obliged to leave Utrecht during the trouble which took place in Holland in 1671, he took refuge at Antwerp, where he died in 1674.

[*No.* 116]

JAN DAVIDSZ DE HEEM

Dutch School. 1606–1684

STILL LIFE

15¼ inches long; 11 inches high.

On a table covered with a rose-brown silk cloth, rests a dish of fruit. In the centre is an orange, over which is piled a bunch of grapes. To the left appear a lemon and a blue plum in shadow; and on the right a lemon that has been peeled, the rind hanging from it in a loop, the other end of which lies on the table. Within its arc gleams a very red cherry, while at the back of the fruit on the right is a tumbler half filled with amber liquor. A tortoise-shell butterfly has settled on the grapes, and a lady-bird upon the lemon.

Purchased from Charles Sedelmeyer, Paris.

[*No.* 117]

NICOLAS BERCHEM

Born at Haarlem, 1620. Son and pupil of Pieter Claasz; studied also with Van Goyen, J. B. Weenix and Jan Wils, whose daughter he married. In 1642 he entered the Guild of Haarlem. Probably visited Italy, 1648–1655, and finally settled in Amsterdam. At first influenced by Weenix, he gradually found his own style, and shared with Jan Both the high regard of his contemporaries. A clever and fairly prolific etcher. Died at Amsterdam, 1683.

[*No.* 117]

NICOLAES (CLAES) PIETERSZ BERCHEM

Dutch School. 1620–1683

CROSSING THE CREEK

21½ inches long; 17¼ inches high.

In the foreground slabs of olive-brown rock border the shallow water of a ford. A girl with ruddy legs is wading in it, stooping forward as she holds up her blue skirt. The rest of her costume consists of a red bodice, full white sleeves and a yellow kerchief. From behind her appears the head and neck of a black cow with white nozzle, while a dun follows her, showing a white patch on her nose and over her right eye as she turns her head to the front. Above her back appears the head and back of a white horse, on which a shepherd boy, girt with a sheepskin, sits playing a fife. Over on the left, a little in front of the girl, stands a dog with his back to the spectator, turning his head to look at a black goat that is standing on a stony bank at the extreme left. The group is seen against a dark background of rock, studded at the top with a few round bushes, which show against the rosy yellow cream of a sky that passes into olive drab above.

[*No.* 118]

WILLEM VAN DE VELDE, THE YOUNGER

Dutch School. 1633–1707

IN THE HARBOR

16¾ inches long; 11¾ inches high.

The sky on the right presents a lowering drab mass, but on the left a rosy creamy cloud mounts up in two buoyant volumes from the dull dove-gray vapor that overhangs the horizon. In the middle distance, toward the right, a frigate is saluting from both sides, the puffs of smoke hanging about the dark brown hull. She is two masted, with a dull yellow schooner sail aft and a reddish square sail forward, rigged above a jib of the same color. She flies the Dutch ensign, and red, white and blue pennants from her mastheads. Back of this vessel on the left appear the drab sails of other boats, and further off, a wharf with buildings and shipping. Conspicuous on the left of the foreground is a boat, carrying a single buff sail that catches the light. A white flag, horizontally barred with four gold stripes, floats from her high poop. On the right of the water rides a buoy of open framework.

[*No.* 119]

DAVID TENIERS, THE YOUNGER

Flemish School. 1610–1690

RECKONING THE SCORE

25 inches long; 17 inches high.

The scene is an inn-yard, where a table surrounded by guests occupies the centre. From the inn door on the left approaches the tapster carrying a pipe on a tray. His spare figure is clad in brown with a white cap and apron. Back to him, leaning one hand on the end of the table, stands an old man in a black skull cap, breeches and belted tunic, whose right hand is raised as if he were shaking it, before throwing a dice to the one that lies on the table. At the back of the table a woman in a pale blue dress with a white guimpe sits holding a tankard as she watches him. To her right stands a man who seems to be a gamekeeper, for a pheasant's feather is stuck in his fur-edged cap and a knife hangs from the belt of his buff tunic. Behind him, sitting on a barrel, smoking, is another man, in dark blue tunic and drab breeches. Over the top of his rose-colored cap appear the head and shoulders of still another guest. At the rear of the yard on the right, three men are engaged in a game of nine-pins, while a woman in a red jacket watches from the doorway of an out-building.

[*No.* 120]

JAN VAN GOYEN

Dutch School. 1596–1656

LANDSCAPE BY A RIVER

17 inches long; 11¾ inches high.

The local colors of the landscape are transposed into a tonality of browns and silvery grays. The view is across the water to a bank that stretches back diagonally from the right. Here it is enforced by vertical piles, and interrupted by the entrance to a canal. On the flat bridge which spans it a man leans on a stick, watching another as he sits fishing. Back on the right appears a rick-roof. To the left rises a clump of trees, succeeded by a house with a high gable. Then, between two masses of greenery, appears another rick-roof. The vista terminates in a point of land on which three figures stand. A sailboat lies near and another is visible in the distance. A punt with two fishermen in it is moored by a pole in front of the gabled house. The sky vibrates with grayish cream, warm over the horizon and dappled toward the zenith with drab-gray clouds.

[*No.* 121]

BALDASSARE PERUZZI

Born at Siena, March 7, 1481; died in Rome, January 6, 1537. Sienese school; son of a weaver of Volterra; he was perhaps indebted to Il Sodoma for his early instruction, but soon learned to follow Pinturicchio. Went about 1504 to Rome, where he speedily won a favorable position. He executed frescoes — an Eternal, Coronation of the Virgin, and Madonnas with Saints — in S. Onofrio, and made designs for mosaics in S. Croce in Gerusalemme. By him also is the ceiling in the Camera dell' Eliodoro in the Vatican, partly repainted by Raphael. Peruzzi was an architect as well as a painter, and built (1509) the Palazzo Chigi, called the Farnesina, and decorated its ceilings with frescoes. He painted also many other frescoes, the best of which are those in S. M. della Pace. In these he endeavored to rival Michelangelo and Raphael, and some of them recall the grandeur of their works. In 1520 he succeeded Raphael as architect of St. Peter's, and held that position until the sack of Rome by the Spaniards in 1527, when he was captured and plundered of all he possessed. He was employed in architectural and engineering work until 1535, when he returned to Rome and began the Palazzo Massimi, which he did not live to finish. He was the last of the great artists of Siena.

BALDASSARE PERUZZI

Italian School. 1481–1536

VISIT OF THE SHEPHERDS

68 inches long; 132½ inches high.

The Holy Child is lying in a manger, formed of wattles, stuffed with straw that occupies the centre of the foreground. The nude form is stretched upon a white cloth, and his yellow curly hair, surrounded by a golden aura, rests on a pillow. He is holding up his rosy hands to the Virgin, who kneels over Him, holding back the cloth that has covered Him. A gold nimbus hovers above the wimple that lies upon her sunny hair, and a creamy scarf with ashy shadows is knotted across the bosom of her pale rose gown. A golden drab drapery lies across her knees. Just above the head of a reddish dun cow that appears in the lower left corner of the composition sits Joseph, a nimbus like that of the Virgin encircling his bushy yellow brown hair. Near to Joseph's head appears another, that of a shepherd with curly hair and beard. And to the left are the head and torso of a young man in a felt hat carrying a lamb upon his shoulder, who points down toward the Child. On the right of the composition, beside a brook, kneels a shepherd. His hands are folded upon his heart in adoration, but he has turned his whitened, bald head to speak to a youth, whose head, distinguished by a curl on his forehead, is peering over the old man's left shoulder. Above his head on the right appears the form as far as the waist of another gray shepherd, who presses the bladder of a bagpipe against his pale crimson tunic while he shades his eyes with his right hand. He is gazing up at three angels who float upon the clouds which hover above an interval of dark hilly landscape, showing a single tower. They are three beautiful child forms, wreathed about with a scroll, while scroll-like draperies encircle their nude limbs. The landscape portions are treated in deep reddish brown tones, relieved with grays and blues in the distance, and a golden luminosity pervades the figures.

The panel is arched at the top.

[*No.* 122]

SIR THOMAS LAWRENCE, P. R. A.

Born at Bristol, 1769. The family moved to the White Hart Inn, Devizes, where the boy displayed such skill in making crayon drawings of the customers, that his father took him to Oxford, and thence to Bath, obtaining numerous sitters. In 1787 he went to London and entered the Academy schools; next year exhibiting the portrait of Miss Farren, which secured him the notice of the King, who, on Sir Joshua's death in 1792, appointed him painter in ordinary. His studio in Old Bond Street was the resort of fashion, and he painted all the notables of his time, visiting Aix-la-Chapelle in 1814 to paint the portraits of the allied sovereigns, their statesmen and generals, which formed the commencement of the Waterloo Gallery at Windsor. Thence he went to Rome and painted the Pope, and on his return to England found himself elected President of the Academy (1820). Between 1825 and his death in 1830 he painted some of his finest works. He was buried in St. Paul's.

[No. 122]

SIR THOMAS LAWRENCE, P. R. A.

PORTRAIT OF ANTONIO CANOVA

30 inches high ; 25 inches wide.

The famous sculptor is represented nearly to the waist, the head and bust inclined three-quarters to the left. The portrait may have been painted during Canova's visit to England, whither he went to give expert advice to the British Government concerning the Elgin marbles. For he appears as a man verging on fifty, the hair still black, but scanty, growing down to a point over the high forehead, and brushed forward onto the temples in single curly wisps. The brows are finely arched; the nose, strongly prominent, is slightly aquiline and full at the tip, though the nostrils are sensitively curved. The lips are supple, yet firm; the upper darkened by shaving, the lower slightly protruding. The shirt, fastened at the neck with two buttons, has a soft overhanging collar. Touches of pale blue show beneath a yellow wrapper that is crossed over the chest, and above this is worn a crimson velvet gown, edged around the neck and down the front with brown fur. The figure is seen against an olive brown background, with a band of dull red, like a curtain, down the right side.
Purchased from Messrs. Thomas Agnew & Sons, London.

MODERN PAINTINGS

[*No.* 1]

ANDREAS ACHENBACH

Düsseldorf School

Born in Cassel, September 29, 1815. Died 1900. Landscape and marine painter. Pupil of Düsseldorf Academy, 1827 to 1835 under Schirmer, and one of the most distinguished painters of the school. After his return to Düsseldorf from Holland in 1846, he executed a great number of German and Norwegian landscapes, painting mountain, forest, and sea with like ability and power.

| *No.* 1 |

"SEA COAST"

ANDREAS ACHENBACH

The waves are rolling in, while a fishing-boat is about to start from the shore. She has two sails set. Some of the fishermen are on board, while others are pushing at the stern. Another boat of the same character is in the offing, sailing away. To the left three fishermen, with their fishing-tackle, are coming through the shallow water which washes up on the shore. To the right are other fishermen and women on the shore. Farther on, rocks are seen in the distance, and beyond are low hills which border the shore. It is a cloudy day, but the sun has broken through, and the light is reflected in silvery waves across the water.

Signed at the bottom, to the right of the centre: "A. Achenbach, 1840."

Panel, 29¾ in. long by 19¾ in. high.

[*No.* 2]

JOSEPH CLAUDE BAIL

French School

Born in Limonest (Rhone). Pupil of his father. Honorable mention, 1885; medals: third class, 1886; second class, 1887; Silver Medal Exposition, 1889; Legion of Honor, 1900; Gold Medal Exposition, 1900; Medal of Honor, 1902.

[*No.* 2]

"SERVANTS LUNCHING"

JOSEPH BAIL

This picture represents three servants sitting at a table opposite a window through which the light is shining brightly. One servant is full face, another is three quarters profile, and the third has her back turned to the spectator. In the rear on the right is another window, and on the jamb beside the opening to the rear hangs a clock. The table is covered with a white cloth, and upon it is a large covered dish, a glass pitcher containing wine, and three glasses. The servant in the foreground has her plate in her lap. The one at the end of the table is about to eat with a spoon from the dish before her. On the floor is a brass kettle.

Signed in lower right-hand corner.

Canvas, 61½ in. long by 74 in. high.

[*No.* 7]

JAN VAN BEERS

Flemish School

[*No.* 7]

"RETURN, SWEET BIRD"

JAN VAN BEERS

A YOUNG girl with flowing auburn hair, standing beside a rustic fence, is here shown. Her canary bird has escaped from its cage, and is resting upon the branch of an apple-tree just coming into blossom above her head. She has a mandolin in her hand, and smiles sweetly at the bird as she plays, and calls to it in a petting and familiar tone. The little bird gazes down upon her in a roguish manner. The careful painting of the hair and the lace, as well as every other detail, must be seen under a strong glass to appreciate the artist's painstaking manner.

Signed in lower left-hand corner: "Jan van Beers."

Panel, 4¼ in. long by 12 in. high.

[*No.* 12]

FRANÇOIS SAINT BONVIN

French School

Born at Vaugirard, near Paris, September 22, 1817; died at St. Germain en Laye, December 19, 1888. Genre painter. Self-taught. Studied Dutch painters in the Louvre; then painted subjects from the life of working classes in Paris. Medals: Third class, 1849; second class, 1851; Legion of Honor, 1870.

[*No.* 12]

"INTERIOR OF A TAVERN"

FRANÇOIS SAINT BONVIN

The interior of a country tavern is indicated in this picture. An old wooden table is shown to the left, upon which are two glasses, a *stein* of beer, and some edibles in a porcelain dish. A man sits on one side of the table, with his right arm resting upon it. He has his hat on, and is smoking a pipe while talking with a woman seated to the right. His companion is also smoking a pipe, and wears a white cap, a skirt of striped homespun, a bright red jacket with linen chemisette, and a long white apron. At the back of her chair a man stands with a flower-pot in his hand, and beyond him to the right a man and woman are seated. The latter wears a white cap, a brown dress of some sort, with a coarse blue apron, and holds a basket of vegetables on her lap. Hanging against the wall in the background is a placard on which are inscribed the names of the brands of wines kept at the tavern.

Signed in lower right-hand corner: "F. Bonvin, 1867."

Panel, 14¾ *in. long by* 19¾ *in. high.*

F. Bonvin. 1867

[*No.* 13]

WILLIAM ADOLPHE BOUGUEREAU

French School

Born at La Rochelle, November 30, 1825. Pupil of Picot and of École des Beaux Arts from 1843. Medals: Won the Grand Prize of Rome in 1850; second class, 1855; first class, 1857; Legion of Honor, 1859; Officer, 1876; Member of Institute, 1876.

[*No.* 13]

"INVADING CUPID'S REALM"

WILLIAM ADOLPHE BOUGUEREAU

The central figure in this production is a lovely female with black hair and blue eyes. She has been tempted, through curiosity, to visit the realms of Cupid, thinking she may discover some of the secrets of the dangerous little fascinators, and at the same time escape unobserved. But, alas, she is noticed, and set upon by seven of them. As she throws up her arms to protect herself, her blue mantle falls to her waist, where it is caught on her hips. With an expression of mingled fear and pleasure she attempts to flee, but is impeded by a Cupid who has thrown himself at her feet and seized her by the ankle. Another Cupid looks into her face, and seems to be about to take hold of her; another is shooting an arrow at her; still another has raised a dart above her head in the act of throwing it; and to the left two others are attempting to follow and detain her, while in the distance a number of Cupids are about to join in the chase.

This picture was painted for its present owner.

Signed in the lower right-hand corner: "W. Bouguereau, 1892."

Canvas, 60 in. long by 84 in. high.

[*No.* 15]

JACQUES RAYMOND BRASCASSAT

French School

Born at Bordeaux, August 30, 1805 ; died in Paris, February 27, 1867. Landscape and animal painter. Pupil of Richard and of Hersent. Won the Second Grand Prize for historic landscape in 1825, and went to Rome, where he resided for six years. He was the first to revive the painting of animals, which had fallen into discredit. Medals : Second class, 1827 ; first class, 1831 and 1837 ; Legion of Honor, 1837 ; Member of Institute, 1846.

[*No.* 15]

"LANDSCAPE WITH SHEEP"

JACQUES RAYMOND BRASCASSAT

The sky is overcast with clouds which seem to foretell a storm. To the left are trees and shrubbery; to the right stands a tall post, and beyond a fence constructed of the twisted branches of trees is shown. In the foreground are two sheep, one feeding and the other resting.

Signed in the lower right-hand corner: "R. B.;" also in the upper right-hand corner: "Clignancourt, R. Brascassat."

Canvas, 24 in. long by 18 in. high.

[*No.* 16]

LÉON BRUNIN

Flemish School

Born at Antwerp, November 20, 1861. Pupil at the Academy of Malines, and the Academy of Antwerp.

[*No.* 16]

"THE AMATEUR OF ANTIQUITIES"

LÉON BRUNIN

The central figure of this production is an old man seated at a table strewn with relics. His hat is back on his head, exposing his gray locks, and a bright red vest is made conspicuous in his other apparel. The light from an open casement opposite shines brightly on him, and sets forth his features in bold relief. He holds a silver goblet in his left hand, and in his right a book, from which he has evidently been collating the history of his treasures. Before him is a curious vase, another goblet, an old ivory carved cup, and a little metallic box with the lid slightly open. Other articles, such as books and curios, adorn the table. The picture as a whole is a piece of fine coloring. Signed in lower right-hand corner: "Léon Brunin, Antwerpen."

Panel, 43 in. long by 32 in. high.

[*No.* 17]

SIR EDWARD BURNE-JONES

English School

Born in Birmingham, England, August 28, 1833; died June 17, 1898. Student at Exeter College, Oxford, with William Morris and Swinburne, the latter of whom dedicated to him his first volume of poems. Went to London in 1856 and became a pupil of D. G. Rossetti, whose manner he imitated for several years, when he soon formed a style of his own, inclining more to idealism and abstract beauty than to realism, and became one of the chief exponents in England of the romantic school. His studio was at The Grange, Hammersmith Road, in the house of Richardson the novelist.

[*No.* 17]

"THE PRINCESS LED TO THE DRAGON"

SIR EDWARD BURNE-JONES

It appears to have been the custom that every year a virgin should be sacrificed to appease the dragon, and to determine who should be chosen, lots were cast. On this occasion the lot fell to the princess, and she is represented being escorted to the place of sacrifice. In front of her is a man in armor with a spear. In his left hand is a shield. Behind the princess are her attendants marching in single file, each carrying a long candle. In the background some of her friends are looking through a doorway. All the figures are dressed in white, with olive wreaths around their brows.

Signed in the lower left-hand corner: "E. B. J. 1866."

Canvas, 36¾ in. long by 42¾ in. high.

Purchased from Thomas Agnew & Sons, London, 1901.

[*No.* 18]

SIR EDWARD BURNE-JONES

English School

[*No.* 18]

"THE PRINCESS CHAINED TO THE TREE"

SIR EDWARD BURNE-JONES

This picture is a companion piece to the preceding picture, and is one of a set of four. It represents the princess after she has been brought to the place of sacrifice and is chained to the tree. She is a type of innocence and resignation, her long red hair falls down at the back, her eyes are closed. Her attendants are seen going off in the distance.
Signed in the lower left-hand corner : " E. B. J. 1866."

Canvas, 36¾ in. long by 42¾ in. high.

(The next picture of the series represents the dragon coming to his feast, but he is met by a knight who slays him, and the princess is saved.)

Purchased from Thomas Agnew & Sons, London, 1891.

[*No.* 19]

JEAN CHARLES CAZIN

French School

Landscape painter. Born at Samers, Pas-de-Calais, France, in May, 1840. Died 1901. Pupil of Lecoq de Boisbaudran at the Petite École. Was teacher of art at the École Nationale de Dessin ; also, the École Spéciale d'Architecture, and at Tours. Gold medal, first class, Paris Salon, 1880; Chevalier of the Legion of Honor, 1882; Member of the Jury, Universal Exhibition, 1889 ; Officer of the Legion of Honor, 1889 ; Member of the Jury of Admissions for the World's Columbian Exposition at Chicago, 1893.

[*No.* 19]

"THE ARTIST'S STUDIO ON THE HILL"

JEAN CHARLES CAZIN

The studio is located on the top of a hill, enclosed by a wall; long grass grows in the meadow, and to the left are a number of logs in a disorderly pile. The new moon is just showing through light clouds at sunset.
Signed in the lower left-hand corner: "J. C. Cazin."

Canvas, 26 *in. long by* 19½ *in. high.*

J.C. CAZIN

[*No.* 21]

ÉDOUARD CHARLEMONT

Austrian School

Born at Znaim, Moravia, 1848; died, 1906. Pupil of the Vienna Academy of Fine Arts and of Hans Makart.

[*No.* 21]

"THE PAGES"

ÉDOUARD CHARLEMONT

The scene of this picture is laid in a spacious vestibule, the back part of which is ornamented with rare ancient tapestry. Four young nobles — pages — playing dice are the commanding figures. The first to the right is dressed in a brilliant red and gold-embroidered costume. His bare head is leaning against the base of a pillar, and in his right hand he holds a red cord, which is fastened to the collar of a large, light-colored dog. The second page stands to his right, and is clad in white breeches, yellow shoes, and a gray satin doublet, trimmed with white. He holds in his right hand a gilt book ornamented with pink ribbon, and his left rests lightly on the head of a large, brown dog. His eyes are turned a little to the left, and he appears to be interested in the game of dice in which the other two pages to the left and in front of him are engaged. One of the latter is dressed in black, and presented with full front, while the other, clad in light brown, shows only his back. Both are kneeling, and the one holding the dice in his hand seems to be waiting to hear what the other is going to say. The right hand of the latter is resting on a flint musket on the floor near him, the wood and the butt end of which are richly inlaid with ivory. The figures of this composition are nearly life-size, yet the faces, hands, and all the details are preserved and painted with the same care and elaborateness that have characterized the smaller works of this master.

This picture figured in the Exposition Universelle, 1889.

Signed on the left: "E. Charlemont, 1889."

Canvas, 109 in. long by 77¾ in. high.

E. Charlemont
1889

[*No.* 22]

PAUL JEAN CLAYS

Flemish School

Born in Bruges, 1819; died, 1900. Pupil, in Paris, of Gudin. Lived in Brussels. Medals: Brussels, 1851; second class, Paris, 1867 and 1878; Legion of Honor, 1875; Officer, 1881, Order of Leopold.

[*No.* 22]

"A CALM ON THE SCHELDT"

PAUL JEAN CLAYS

NEAR the centre of this picture two vessels are lying close together. They are "herm brigs," and their sails are flapping lazily in the breeze. To the right is a sloop, with bare mast; to the left is a village, with a windmill in the distance; near the shore is a boat with a square hull; and in the foreground, to the left, are small fishing boats with fishermen.

Signed in the lower right-hand corner: "P. J. Clays."

Canvas, 54 *in. long by* 31½ *in. high.*

[*No.* 23]

JEAN BAPTISTE CAMILLE COROT

French School

Born in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and of Victor Bertin. Went to Italy in 1826, and in studying nature, as he continued to do on returning to France, in Provence, Normandy, and Fontainebleau, learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with highly poetical and tender feeling, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of landscape painting. He is well characterized, in a sonnet by an American poet, as "Thou painter of the essences of things." At the height of his career, Corot is said to have made 200,000 francs a year by the sale of his pictures. Medals: Second class, 1833; first class, 1848 and 1855; Legion of Honor, 1846; Officer, 1867.

[*No.* 23]

"THE FISHERMAN"

JEAN BAPTISTE CAMILLE COROT

In a silvery atmospheric tone the artist has portrayed a bright day in summer. A stream enters the wood, and separates the banks about the centre of the picture. On the right bank a fisherman, with rod in one hand, reaches towards the further side of the stream, while with the other he holds himself in place to prevent falling deeper into the water. A woman is behind him watching the result of his efforts. In the foreground are large trees, and in the background houses can be seen through the openings. From the Fop Smit Collection. Signed: "Corot," in lower left-hand corner.

Canvas, 32 in. long by 39 in. high.

Described and illustrated in L'Œuvre de Corot by Alfred Robaut & Moreau Nélaton, under the title of Le Pêcheur sous les Grands Arbres, No. 1719.

[*No.* 24]

JEAN BAPTISTE CAMILLE COROT

French School

[*No.* 24]

"MORNING"

JEAN BAPTISTE CAMILLE COROT

In the early light of the day a man is depicted pushing a square-ended boat through the tangled bushes which cluster in the water. Large trees fill the landscape. In the background a village is discernible through the trees.
Signed: "Corot," in lower left-hand corner.
From the Fop Smit Collection.

Canvas, 32 in. long by 39 in. high.

Described and illustrated in L'Œuvre de Corot by Alfred Robaut & Moreau Nélaton, under the title of Les Arbres de la Rive, No. 1867.

[*No.* 25]

JEAN BAPTISTE CAMILLE COROT

French School

[*No.* 25]

"ENVIRONS OF VILLE D'AVRAY"

JEAN BAPTISTE CAMILLE COROT

In this production the artist has pictured a drowsy midsummer day in a country village, with the blue of the sky covered with light, fleecy clouds. A beautiful cluster of trees adorns the centre, and in the opening a glimpse is now and then caught of the distant hills, and of the river which winds in and out and around to the foreground. A man and two women are resting from their labors on one side of the stream, while on the opposite bank two cows are shown near the shadow of the trees. The picture was purchased from the artist by Mons. Michel de Tretaigne, in whose possession it remained until 1872.

Signed in lower left-hand corner: "Corot."

Etched by Teyssonnières.

Canvas, 30 *in. long by* 17½ *in. high.*

[*No.* 26]

JEAN BAPTISTE CAMILLE COROT

French School

[*No.* 26]

"THE PATH TO THE VILLAGE"

JEAN BAPTISTE CAMILLE COROT

A BRIGHT sky, with a lake in the distance, and a vessel lying at the shore, nearly obscuring a house beyond, are among the more attractive incidents of this picture. In the centre foreground a female figure marks the pathway, and far beyond is the village to which the path leads. Two gnarled trees, one of which is almost stripped of its foliage, are conspicuous objects to the right.
Signed in the lower left-hand corner: "Corot."
From the George I. Seney collection, 1891.

Canvas, 18 *in. long by* 15¼ *in. high.*

[*No.* 27]

JEAN BAPTISTE CAMILLE COROT

French School

[*No.* 27]

"THE OLD CHURCH"

JEAN BAPTISTE CAMILLE COROT

A SMALL church is seen in the distance, and on the road leading to it a priest, two women, and a child. A few small houses are on either side, with trees to the left and to the right.
Signed in the lower left-hand corner: "Corot."

Panel, 11 *in. long by* 16½ *in. high.*

Described and illustrated in L'Œuvre de Corot by Alfred Robaut & Moreau Nélaton, under the title of Marissel — chemin en face de L'Eglise, No. 1371.

[*No.* 28]

GUSTAVE COURBET

French School

Born at Ornans, June 10, 1819; died at Tour de Peil, near Vevay, January 1, 1878. Sent to school at Besançon and then to study law in Paris in 1839. Attended several studios, but chiefly that of David d'Angers. Began at an early age to paint caricatures, especially of priests, but did not treat landscapes until 1841.

He exhibited in 1844, although it was not until 1849 that he first attracted attention. After 1870 he ceased to exhibit his pictures. He had medals in 1849, 1857, and 1861. As chief instigator of the overthrow of the Column of the Vendôme, May 16, 1871, he was sentenced to six months' imprisonment and to bear the cost of restoration. After his release he retired to Switzerland, and was an intense but narrow, unemotional realist.

[*No.* 28]

"THE SILENT RIVER"

GUSTAVE COURBET

The picture shows a limpid stream flowing in the shadow of a sheer cliff of rocks to the left, with a low bank on the right. A large rock of the same character as the cliff, from which it has no doubt fallen, is in mid stream. A large tree is on the bank, with rocks beside it and in the distance.
Signed in the lower right-hand corner: "G. Courbet."

Canvas, 42¾ in. long by 28 in. high.

[*No.* 29]

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

French School

Born in Paris, 1852; pupil of Jean Léon Gérôme. Medals: third class, 1878; first class, 1880; Legion of Honor, 1885; Medals of Honor at the Salon and the Universal Exposition, 1889.

[*No.* 29]

"PORTRAIT OF A LITTLE GIRL"

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

On a green background the head and bust of a little girl are shown. The black eyes and high color of the flesh, with the childish features, make an interesting and attractive study. She is looking to her left, and her left hand is filled with cherries. Her brown hair falls gracefully around her shoulders. Signed in the lower right-hand corner: P. A. J. Dagnan B.

Canvas, 13 *in. long by* 16 *in. high.*

[*No.* 30]

CHARLES FRANÇOIS DAUBIGNY

French School

Born at Paris, February 15, 1817; died there, February 20, 1878. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals: Second class, 1848; first class, 1853, 1857, 1859, 1869; Legion of Honor, 1859; Officer, 1874. One of the great landscape painters, especially of river scenes, which he painted from a floating studio. He left many etchings.

[*No.* 30]

"LANDSCAPE AT SEASHORE"

CHARLES FRANÇOIS DAUBIGNY

The picture represents a rugged coast with a number of cows grazing. Two men are sitting on the ground, and in the distance over the hills are seen the tops of some houses. The water is beyond to the left, and far in the distance is seen another part of the shore.

Signed in the lower right-hand corner: "Daubigny, 1859" — also figure 9 in lower left-hand corner.

Panel, 23½ *in. long by* 12 *in. high.*

[*No.* 31]

CHARLES FRANÇOIS DAUBIGNY

French School

[*No.* 31]

"THE BANKS OF THE OISE, NEAR AUVERS"

CHARLES FRANÇOIS DAUBIGNY

A VAST pasture-field, covered with grass, comprises a large part of the foreground of this work. It borders the Oise River, and rises on the right in a slope, the top of which is crowned with a group of trees of exquisite form. Further on is a row of smaller trees of the same general character. Cows are grazing along the edge of the water, and three women are occupied in washing clothing in the river. Near the opposite bank a large boat is sailing, its square sail being reflected in the water. Beyond is a meadow, with willows and other trees to the right. The Oise makes a bend behind the slope, and wooded hills close the horizon in the background, while a bright, clear sky, with numerous light, transparent clouds, rises above the landscape. The master painted this picture on the spot, the site chosen being near Auvers, where he lived and worked for many years, and where he died. It was etched by Daubigny himself.
Signed on the left: "Daubigny, 1873."

Canvas, 76 in. long by 39½ in. high.

Purchased from Charles Sedelmeyer, Paris, 1890.

[*No.* 32]

CHARLES FRANÇOIS DAUBIGNY

French School

[*No.* 32]

"ON THE RIVER OISE"

CHARLES FRANÇOIS DAUBIGNY

In this composition the artist has portrayed a midday in July. The strength of the sun is shown through a light atmosphere, and the river winds its way placidly along with scarcely a ripple on its surface. Two cows stand at the brink of the stream, and one of them is drinking. A little further up the river a boat is seen with two occupants. To the right, several large trees are conspicuous in the landscape; to the left is another clump of trees, while far beyond the landscape is covered with shrubbery.

Signed in the lower right-hand corner: "Daubigny, 1865."

From the George I. Seney collection, 1891.

Panel, 26½ *in. long by* 14 *in. high.*

[*No.* 33]

CHARLES FRANÇOIS DAUBIGNY

French School

[*No.* 33]

"SMALL LANDSCAPE"

CHARLES FRANÇOIS DAUBIGNY

THIS finely executed picture is a representation on the banks of the Oise, near Auvers. The scene is near the home of the master. A boat is sailing on the river, while on the bank a woman and a cow are shown. To the right are several large trees.

Signed in the lower left-hand corner: "Daubigny, 1877."

Panel, 13¾ *in. long by* 7¾ *in. high.*

[No. 34]

CHARLES FRANÇOIS DAUBIGNY

French School

[*No.* 34]

"VIEW OF VILLERVILLE"

CHARLES FRANÇOIS DAUBIGNY

A LARGE mill is the most conspicuous object in the picture, being directly in the centre, and located on the banks of a stream. There are two other mills to the left, one of them showing only in part. The houses, and the boats lying tied up to the shore, with a beautiful sky, complete the picture.
Signed in the lower left-hand corner: "Daubigny, 1872."

Canvas, 57 in. long by 33 in. high.

[*No.* 35]

ALEXANDRE GABRIEL DECAMPS

French School

Born at Paris, March 3, 1803; died at Fontainebleau, August 22, 1860. Pupil of Abel de Pujol, of David, and also of Ingres. He freed himself early from classical principles of style and imitation of the antique, and formed himself through the study of Nature. His name was soon counted with those of Ingres, Delacroix, and Delaroche, as a leader of the modern romantic French School.

[*No.* 35]

"THE GUARDSMEN"

ALEXANDRE GABRIEL DECAMPS

Two Nubians are in the mess-room arguing. One, dressed in red trousers and white shirt, is seated on a box; the other, dressed in gray and brown clothing, sits on an inverted pail. Each of them wears a red fez, and one of them is smoking a very long pipe. In the background are two guardsmen standing talking beside a large column, while to the left is another soldier. A musket leans against the wall, and a sword with a belt attached is hanging up near by. Signed on the base of the column: "Decamps, 1841."

Canvas, 23½ in. long by 19½ in. high.

[*No.* 36]

ALEXANDRE GABRIEL DECAMPS

French School

[*No.* 36]

"THE POULTRY YARD"

ALEXANDRE GABRIEL DECAMPS

The scene here presented is readily appreciated. A glance at the yard indicates just what it is, and the open stable door strengthens the natural suggestions. A white dog sitting on a block of wood is made prominent, as is also a fowl he is watching. To the left a rooster in fine plumage is strutting gayly along, and still further in the same direction is a speckled hen. Beyond and just entering the stable is another hen, and to the left a cat is lazily reposing on a tub which lies on its side. A duck is shown in the foreground near a little pool of water, and on the roost at the window of the stable two white doves are "billing and cooing." In the distance a cottage with a red roof looms up, and the tops of trees are conspicuous further on.

Signed: "Decamps, 1847."

Panel, 15½ *in. long by* 20½ *in. high.*

[*No.* 37]

FERDINAND VICTOR EUGÈNE DELACROIX

French School

Born at Charenton, St. Maurice, near Paris, April 26, 1799; died at Paris, August 13, 1863. History painter. Pupil of Guérin. Exhibited in 1822 his Dante and Virgil, which won him reputation, and he might have received high academic honors if he had not diverged from the prevalent classicism of the school of David and joined the romantic school, of which he became one of the leaders. He traveled in Spain and northern Africa in 1831, and between that and 1855 executed many important public commissions.

[*No.* 37]

"BRIDE OF ABYDOS"

FERDINAND VICTOR EUGÈNE DELACROIX

Abydos and his fiancée are fleeing from her father, who is pursuing through the night. They are about to embark previous to the fearful catastrophe which awaits them. She is represented as upon her knees, while he, with a sword in one hand and a pistol in the other, stands in an attitude of protection. She wears a blue dress, and he one of several colors and a red turban. To the left in the background there is an opening in the rocks looking towards the sea. This picture is taken from Byron's poem.

Signed in the lower right-hand corner: "Eug. Delacroix."

Canvas, 16 *in. long by* 13 *in. high.*

[*No.* 38]

FERDINAND VICTOR EUGÈNE DELACROIX

French School

[*No.* 38]

"THE TIGER'S PREY"

FERDINAND VICTOR EUGÈNE DELACROIX

An Oriental woman beside a pool, to which she has gone to fetch water, is surprised by a large tiger that evidently has just sprung from his hiding in the flags to the right of the painting. The poor victim is sinking to the earth in anguish. The red cloak flying from her shoulders, and the water jar on the ground at some distance from her, both suggest the terrific force with which the savage beast has struck its prey.

Signed in the lower right centre: "Eug. Delacroix, 1856."

Canvas, 24 in. long by 20 in. high.

[No. 39]

JEAN BAPTISTE ÉDOUARD DETAILLE

French School

Born in Paris, October 5, 1848. Pupil of Meissonier. Medals: 1869, 1870; second class, 1872; Legion of Honor, 1873; Officer, 1881; Medal of Honor, 1888; Grand Prize, 1889; Grand Medal of Honor, 1891; Member of Institute, 1892; Commander Legion of Honor, 1897; Member of Jury, 1900.

[*No.* 39]

"THE ESCORT OF THE EMPEROR"

JEAN BAPTISTE ÉDOUARD DETAILLE

The Emperor, mounted on a white horse, is shown on the brow of a hill to the right, and back of him are his officers, who are also mounted. In the foreground is a soldier of the guard on a bay horse, holding a carbine in his right hand and grasping the reins in his left. To the right, and slightly to the rear, are two mounted guards; to the left an abandoned cannon wheel is shown, and the ground thereabouts is strewn with the slain of battle.

Signed in the lower left-hand corner: "A Mr. C. T. Yerkes, Édouard Detaille, 1891."

Canvas, 19½ in. long by 26½ in. high.

[*No.* 40]

JEAN BAPTISTE ÉDOUARD DETAILLE

French School

[*No.* 40]

"THE RETREAT"

JEAN BAPTISTE ÉDOUARD DETAILLE

An artillery duel at the time of the Franco-Prussian war is vividly portrayed in this picture. In the background, to the right, the German troops are partly masked behind a hill which, together with the smoke of battle, makes them almost indiscernible. A bright light illuminates the contested ground, and a number of trees are shown wholly or partly shot away. A disabled caisson occupies the advance ground, and a wounded soldier, and another soldier loading his musket, take shelter behind it. Many dead bodies lie in the rear of the caisson, while the horses which were attached to it are dead beside it. In the centre three soldiers are loading and firing their muskets, and two others who have been slain lie upon the bank. On the rising ground, to the left, a cannon in charge of an officer and two men has been unlimbered and is just being fired. The ring of smoke from its vent is ascending into the air. In the foreground an officer has dismounted from his horse and slipped a collar from one of the dead horses and placed it over the head of his own, and with the assistance of four soldiers is dragging the cannon into position. An officer, mounted on a sorrel horse, is directing their movements. A tree stands in the foreground, to the left, with two dead soldiers beside it.

Signed in the lower right-hand corner: "Édouard Detaille, 1883." From the Fop Smit Collection.

Canvas, 33½ in. long by 47½ in. high.

[*No.* 41]

NARCISO VIRGILIO DIAZ DE LA PEÑA

French School

Born at Bordeaux, August 21, 1808; died from the bite of a viper at Mentone, November 18, 1876. He had no tutor. He began as porcelain painter. His coloring is fine and his figures full of life. He won his chief fame through his landscapes. Medals: Third class, 1844; second class, 1846; first class, 1848; Legion of Honor, 1851.

[*No.* 41]

"THE GORGE IN THE FOREST AT FONTAINEBLEAU"

NARCISO VIRGILIO DIAZ DE LA PEÑA

This conception presents a tiny stream wending its way between the rocks, with forest trees on either side. A solitary peasant woman is shown strolling along, carrying a bundle of fagots to her home. In the distance a rugged meadow stretches away to the horizon, while here and there a tree dots its surface. Purchased from the master by L. Cardon, of Brussels, in whose collection it was for many years.

Signed in the lower right-hand corner: "N. Diaz, 67."

Canvas, 25½ in. long by 18 in. high.

[*No.* 42]

NARCISO VIRGILIO DIAZ DE LA PEÑA

French School

[*No.* 42]

"GATHERING FAGOTS"

NARCISO VIRGILIO DIAZ DE LA PEÑA

In an opening in the forest two women are seen by the side of a small pool. One has her arms laden with fagots, while the other is stooping over gathering them. The clouds are seen through an opening in the trees in the background. Signed in the lower left-hand corner: "N. Diaz, '70."

Canvas, 42½ in. long by 32 in. high.

[*No.* 43]

NARCISO VIRGILIO DIAZ DE LA PEÑA

French School

[*No.* 43]

"BEYOND FONTAINEBLEAU"

NARCISO VIRGILIO DIAZ DE LA PEÑA

AMONG the huge rocks which border the pretty little stream in the foreground a woman is shown gathering wood for fuel at her humble cottage. Stately trees are to the right and left, and large boulders are seen in the centre and to the right of the landscape.

Signed in the lower left-hand corner: "N. Diaz.'

Panel, 10¾ *in. long by* 7½ *in. high.*

[*No.* 44]

NARCISO VIRGILIO DIAZ DE LA PEÑA

French School

[*No.* 44]

"CUPID DISARMED"

NARCISO VIRGILIO DIAZ DE LA PEÑA .

A NUDE figure stands leaning against a rock, holding in her left hand, above her head, Cupid's arrow. Cupid, who is on her right, looking up anxiously, pleads for his implement of execution, which his tormentor withholds from him. A gauzy white drapery envelops part of her right leg, also her right arm, and falls upon the rock. To the right of the picture is a faun leaning forward over the rock and looking at Cupid.

Signed in the lower left-hand corner: "N. Diaz, 55."

Canvas, 15½ in. long by 27 in. high.

[*No.* 45]

JULES DUPRÉ

French School

Born at Nantes, in 1812; died at L'Isle-Adam, near Paris, October 7, 1889. Landscape painter, one of the most original and powerful of the modern French School, and the originator of the so-called "Paysage intime." Medals: Second class, 1833 and 1867; Legion of Honor, 1849; Officer, 1870.

[*No.* 45]

"AT SEA"

JULES DUPRÉ

The artist in this picture depicts with great delicacy and effect the gathering of a storm at sea. The dark clouds seem portentous, but the scene is somewhat relieved by a patch of blue sky in the centre, which develops a beautiful contrast. The sea has an ominous appearance, its green surface being covered here and there by the foam of its white-crested waves. A boat, with two masts, is scudding along before the breeze, unmindful of the threatening surroundings, while to the right, far in the distance, two other vessels are seen, which are made easier of discernment by a rent in the clouds, through which a glimmer of sunshine issues and warms the scene.

Signed in the lower left-hand corner: "Jules Dupré."

From the George I. Seney collection, 1891.

Canvas, 40 in. long by 32 in. high.

[No. 46]

JULES DUPRÉ

French School

[*No.* 46]

"DUCK SHOOTING"

JULES DUPRÉ

A LARGE tree overhangs the river, on which is a boat containing five hunters and a dog. The time is shortly after sunrise, and the red glow is still in the far-off horizon. Clouds and trees are beautifully reflected in the water.
Signed in the lower right-hand corner: "Jules Dupré."

Canvas, 23 in. long by 16½ in. high.

[*No.* 47]

JULES DUPRÉ

French School

[*No.* 47]

"LANDSCAPE BY THE RIVER"

JULES DUPRÉ

A SMALL stream runs through a meadow. Two cows are lying on the grass to the right in the foreground. Near by are two large trees, while to the right the gable end of a house is visible. To the left in the background are some low, light-colored hills.

Signed in the lower right-hand corner: "Jules Dupré."

Canvas, 21½ *in. long by* 18 *in. high.*

[*No.* 48]

JULES DUPRÉ

French School

[*No.* 48]

"STAG IN THE FOREST"

JULES DUPRÉ

In the forest of large trees, the sun shining between them, a stag is standing beside a pool. There is no one to disturb him, and he quietly gazes around, intently listening to discover if some one approaches. The pool of water in the foreground reflects the surrounding objects.

Signed in the lower left-hand corner : " Jules Dupré."

Panel, 29 in. long by 21 in. high.

[*No.* 49]

JULES DUPRÉ

French School

[*No.* 49]

"SUNRISE"

JULES DUPRÉ

A BRILLIANT sky, aglow with the coloring of the early morning hours, lights this typical country scene. In the centre, and well against the sky, is an old house, which sustains the background, and to the left is an avenue of trees leading up to it. To the right is the barn and yard, and several cows are shown wending their way to a pool of water in the foreground, in which the brightness of the morning sun is beautifully reflected. The lights and shadows of this picture form a very distinctive feature.

Signed in the lower right-hand corner: "Jules Dupré."

Canvas, 37½ in. long by 29½ in. high.

[*No.* 50]

FRANÇOIS FLAMENG

French School

Born at Paris, 1859. Pupil of Cabanel, Edmond Hédouin, and Jean Paul Laurens. Medals: Second class, 1879; Prix du Salon, 1879; Member of Legion of Honor, 1885; Member of Universal Exposition, 1889; Officer Legion of Honor, 1896; Member of Jury, Universal Exposition, 1900; Member of the Institute, 1905.

[*No.* 50]

"THE HUSSAR (1796)"

FRANÇOIS FLAMENG

The Hussar is standing in a clearing in the wood beside his jaded white horse, and his imposing uniform shows his person off to good advantage. He is evidently waiting for some one, for he holds the bridle of his horse carelessly, and his hand on his hip gives him a restful attitude.
Signed in the lower left-hand corner: " François Flameng."

Panel, 10½ *in. long by* 15½ *in. high.*

FRANÇOIS-FLAMENG

[*No.* 52]

JEAN LÉON GÉRÔME

French School

Born in Vesoul, May 11, 1824; died, 1904. Pupil of Paul Delaroche and Charles Gabriel Gleyre. Medals: Third class, 1847; second class, 1848 and 1855; of Honor, 1867, 1874, 1878. For sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865; Professor in École des Beaux Arts, 1863; Grand Officer Legion of Honor, 1990; Member of Jury, 1900.

[*No.* 52]

"PYGMALION AND GALATEA"

JEAN LÉON GÉRÔME

In the picture here shown the master represents Galatea just as she is being imbued with life. The warm tint has reached nearly to her knees, but her feet remain fastened to the pedestal, and her lower limbs still retain a cold, marble-like appearance. The transformation from inanimation to life has been sudden, and Pygmalion, who has witnessed it, springs forward to catch the figure in his arms. With her left hand Galatea is made to gently disengage his — which is resting on her left breast and side — while her right arm is fondly thrown around his shoulder. In his delight at knowing his prayer has been answered, he draws her to him, and is in the act of kissing her. A Cupid is seen in a cloud in the distance, shooting an arrow at the lovers. Two masks, a picture, and several statuettes adorn the room.

Signed on the base of the statue: "J. L. Gérôme."

Canvas, 27 in. long by 34½ in. high.

[*No.* 53]

PROFESSOR EDUARD GRÜTZNER

German School

Born in 1846; died in 1878. Figure and humorous genre painter. Although young at his death, he painted a number of very excellent pictures.

[*No.* 53]

"THE ARTIST MONK"

PROFESSOR EDUARD GRÜTZNER

A MONK is sitting on a high scaffold painting a Christ in a picture on which he is at work. He wears a light-colored gown over which is thrown a black cloak with a hood. He has on his head a black skullcap, and on his feet are sandals. Different paints in pots and other vessels are piled on the floor of his scaffolding, and against the wall to the right are some of his sketches. To the left is a stone for mixing colors. The Christ in the painting is enveloped in red drapery. A landscape in the background.

Signed in lower left-hand corner: "Ed. Grützner, 1877."

Panel, 19 *in. long, by* 25 *in. high.*

[*No.* 54]

GEORGE INNESS

American School

Born at Newburgh, New York, May 1, 1825; died August 3, 1894. He was the most remarkable of the American painters, and without doubt the most successful. He painted landscapes which were remarkable for their beauty of color and truthfulness of execution.

[No. 54]

"LANDSCAPE AT SUNSET"

GEORGE INNESS

The sun is going down behind a cloud, throwing its red light over the trees and bushes. A very large tree with a small one is shown to the left, a woman with a child in her arms being near it. At the right of the centre is another tree, with a slighter one to the right of it.

Signed in the lower right-hand corner: "G. Inness, 1893."

Canvas, 34¼ in. long by 44½ in. high.

[*No.* 55]

JOZEF ISRAELS

Dutch School

Born at Gröningen, 1824. Studied at Amsterdam and under Picot, at Paris. Resident of Amsterdam, and subsequently of The Hague, where he is now living. Medals at several exhibitions in Holland and other countries. Corresponding Member of the French Institute; Honorary Member of the Academies at The Hague, Antwerp, Edinburgh, and Munich; Knight of the Orders of the Dutch Lion, Francis Joseph of Austria, and Leopold of Belgium; Officer, Legion of Honor, Commander of the Orders of Orange, Nassau of Holland, of the Crown of Italy, of St. Michael of Bavaria, and of Friedrich of Würtemberg.

[No. 55]

"THE FRUGAL MEAL"

JOZEF ISRAELS

This picture presents a family of peasants in a cottage, partaking of a frugal meal, which is being served by the good wife and mother. On the right of and beside the mother is a little girl with spoon in hand ready to help herself to the food before her. The baby is seated opposite in a high-backed chair, and at the other end of the table the father, with his arms at rest, is sitting holding a pipe in his mouth. His son is near by, and both wear their caps, which is a little singular, but is probably explained by the fact that such was the custom of the time and place. A beer mug is on the table, and also a huge loaf of bread, while beneath it the family cat is waiting patiently for any morsels that may be dropped to her.

Signed in the lower left-hand corner: "Jozef Israels."

From the George I. Seney collection, 1891.

Canvas, 41¾ in. long by 27¾ in. high.

[*No.* 56]

CHARLES ÉMILE JACQUE

French School

Born in Paris, May 23, 1813. Medals: Third class, 1861 and 1863; first class, 1864; Legion of Honor, 1867. Died May 7, 1894. Medal of Honor, Universal Exposition, 1889.

[*No.* 56]

"THE SHEPHERD AND HIS FLOCK"

CHARLES ÉMILE JACQUE

This conception presents a silent retreat in the midst of the woods, which is being enjoyed by a flock of sheep wending their way to a cool and tempting brook. A glimpse of the blue sky is seen through the branches of an old tree, and the stream in the foreground reflects the dark green of the dense foliage with charming effect. The shepherd, conveniently near, is resting on his crook, watching and waiting until the sheep have quenched their thirst. At his left is the faithful shepherd dog abiding his master's time to move on. Signed in the lower right-hand corner: "Ch. Jacque."

Canvas, 32 in. long by 25¼ in. high.

[*No.* 57]

PROFESSOR LUDWIG KNAUS

German School

Born at Wiesbaden, October 10, 1829. Pupil of Düsseldorf Academy, under Sohn and Schadow in 1846 to 1852. Professor at the Berlin Academy from 1874 to 1884. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania academies. Medals: Paris, second class, 1853; Medal of Honor, 1867; first class, 1855, 1857; Legion of Honor, 1859; Vienna, 1882; Munich, 1883; Medal of Honor, Antwerp, 1885; Knight of Prussian Order of Merit, etc., and many other medals.

[*No.* 57]

"A COUNTRY FESTIVAL"

PROFESSOR LUDWIG KNAUS

This picture is recognized as a very important production, and a most faithful picture of peasant life. It presents a number of jolly peasants gathered together, celebrating their festal day. The five musicians are discoursing their favorite music and the happy listeners are keeping time to its strains. The picture contains 103 figures, including the little dog to the left. The dancers whirl and the jolly couples intermingle, while in the background the members of the families are looking on and enjoying the scene. Everything depicts joy, and every one seems contented. The picture has a charm to it difficult to describe. Its most conclusive lesson is that contentment is more than riches. In a letter written to the present owner by Professor Knaus, he says: "This picture, no doubt, is one of my best works, and I presume will have a good place in your collection. The subject of the picture is a kirmess, a festival with dancing which the peasants in our country generally enjoy when they have finished their work in the fields in the month of October. The peasant costume presented is to be found in many variations in the central part of Germany, Westphalia, Hessia, etc. The neighborhood where specially the peasants which are represented live is called the 'Schwalm,' so called for a little river in the immediate surroundings of the small university of Marburg, between Frankfort on the Main and Cassell."

Signed in lower left-hand corner: "L. Knaus, 1883."

Canvas, 57½ in. long by 40½ in. high.

[*No.* 58]

JULES BASTIEN-LEPAGE

French School

Born at Damvillers, Meuse, November 1, 1848; died at Paris, December 10, 1884. He was a pupil of Mr. Cabanel. Medals: 1874, 1875, 1878, Legion of Honor, 1879.

[*No.* 58]

"THE FORGE"

JULES BASTIEN-LEPAGE

A BLACKSMITH with a pipe in his mouth and hammer in his hand is about to insert his punch into a piece of red-hot iron that lays upon the anvil. Another anvil is to the right, while still farther to the right is a window through which a dim light penetrates. Old tools and scraps of iron are piled upon the window sill. To the left of the blacksmith is the open forge, and racks containing blacksmith's tools are seen on the walls.

The picture is painted in clare-obscure, by which a wonderful effect is produced.

Signed in the lower right-hand corner: "J. Bastien-Lepage, Damvillers, 1862."

Canvas, 22 in. long by 18¼ in. high.

[*No.* 59]

JOSEPH HENRI FRANÇOIS VAN LERIUS

Flemish School

Born at Boom, near Antwerp, November 23, 1823; died at Mechlin, February 28, 1876. Pupil at Brussels and Antwerp academies. Professor at Antwerp Academy, 1854. Member of Dresden Academy, 1858, and of Amsterdam Academy, 1863. Gold Medal, Order of Leopold, 1861; Bavarian Order of St. Michael, 1869. In his later years he became insane.

[*No.* 59]

"PAUL AND VIRGINIA"

JOSEPH HENRI FRANÇOIS VAN LERIUS

Two happy lovers are shown wending their way down a rocky path. "Paul" is carrying a large banana leaf, with which he protects the fair "Virginia" from the rays of the noonday sun. A wreath which he has woven rests on her head, while in the folds of her white gown, which is caught up in front, she carries some pineapples. Her arms are bare from just above the elbow down, as are also her feet. His shirt is open at the neck, showing a part of his breast, and his lower limbs are naked from below the knee.
Signed: "J. Van Lerius, 1851."

Canvas, 26¼ in. long by 33¼ in. high.

[*No.* 60]

BARON HENDRIK LEYS

Flemish School

Born at Antwerp, February 18, 1815; died there August 25, 1869. Pupil of F. de Braekeleer, and of Antwerp Academy. Medals: Gold Medal in Brussels, 1835; Paris, 1855 and 1867; Order of Leopold, 1840; Officer, 1856; Commander, 1867; Legion of Honor, 1862; made Baron in 1862. Member of Brussels Academy in 1845.

[*No.* 60]

"THE BOOK-STALL"

BARON HENDRIK LEYS

This picture is illustrative of a "book-stall" in an old Flemish street in the sixteenth century. The second story of the house shows old Flemish architecture. In "Gems of Modern Belgian Art," by William B. Scott, published in London, 1872, this picture was chosen to represent Baron Leys' work, and is described as follows: "The Professor, accompanied by a verger, or college porter, stands leisurely examining the text of a little book. The keeper of the shop, who is a scholar himself, and his wife, who has the aspect of a well-to-do housewife, stand behind the row of books; the husband, in a reserved, dignified manner, leaving his frau to attend to the 'Professor,' which she seems very willing to do. This picture was called by Leys, 'Jacob van Liesvelt, Imprimeur à Anvers au 16me Siècle;' but as the name of Liesvelt, who was the first printer of the Bible in Flemish, and who suffered martyrdom for asserting that salvation came through Christ alone, is scarcely known in this country, — nor does the design very clearly illustrate his history, — I have called it simply what it appears to be, 'A Book-Stall, A. D. 1500.'"

From the Silzer collection.

Signed at the right-hand end of the roof: "H. Leys, 1853."

Panel, 24¼ in. long by 28 in. high.

[*No.* 61]

JEAN LOUIS ERNEST MEISSONIER

French School

Born in Lyons, February 21, 1815; died January 31, 1891. Went to Paris in 1830, where he was for four months the pupil of Léon Cogniet. But he formed himself simply by studying the works of old masters, especially the Dutch School. He first became known as an illustrator of books. His first exhibited picture was "The Visitors," 1834. Medals: Third class, 1840; second class, 1841; first class, 1843, 1848; of Honor, 1855, 1867, 1878; Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878; Member of Institute, 1861; Munich Academy, 1867; Honorary Member Royal Academy, London, and other academies; Grand Medal of Honor, Universal Exposition, 1885; Medals of Honor, 1867.

[*No.* 61]

"THE RECONNAISSANCE"

JEAN LOUIS ERNEST MEISSONIER

This conception is a very simple one, yet it has attracted wide attention. An officer in full uniform is the central figure, who is standing at ease, and looking across the country through a pair of field-glasses. A mounted attendant holds the horse from which he has dismounted. He carries a memorandum-book in his left hand. The master painted another picture — a little larger — of this same subject.

Signed: "E. Meissonier," in the lower right-hand corner.

On the reverse of the panel is another picture commenced but not finished.

Panel, 13 5/8 *in. long by* 11 3/4 *in. high.*

[*No.* 62]

JEAN FRANÇOIS MILLET

French School

Born at Gréville, October 4, 1814; died at Barbizon, January 20, 1875. Pupil of Mouchel, Langlois, and Delaroche. A peasant himself in origin, his representations of peasant life were painted with simple, earnest feeling and a comprehension of its pathos such as no other painter has reached. His best work began in 1849 with contributions to the Salon, which were continued up to 1870. His early work treated generally of the nude, but later he dropped that entirely. Medals: Second class, 1853 and 1864; first class, 1867; Legion of Honor, 1868.

[*No.* 62]

"THE PIG-KILLERS"

JEAN FRANÇOIS MILLET

THE scene of this remarkable work is a barn-yard. The stable door stands open, through which a large, fat sow has been coaxed and pulled by two athletic peasants. A rope is fastened around the animal's snout, but it braces itself on the soft ground, and persists in defying the efforts of the peasants. One sturdy fellow gets hold of the bristles on its back as a last resort, and planting his foot against the stable door, does what he can to force the stubborn creature forward, while a woman, with her natural sense of humanity, holds a pail of feed temptingly near its nose, but apparently with little effect. Several children, with scared faces, stand against the wall, at a distance, watching the proceedings. The picture was a great favorite with the master. It was in his collection when he died, and was purchased from his heirs by Mr. Hecht, of Paris, from whom it was purchased by Mr. Yerkes. It was also in the collection of Millet's works, which were exhibited at the Universal Exposition in Paris, in 1889.

Signed in the lower left-hand corner: "J. F. Millet."

Canvas, 36½ in. long by 29 in. high.

[*No.* 63]

JEAN FRANÇOIS MILLET

French School

[*No.* 63]

"DIANA AND HER NYMPHS SLEEPING"

JEAN FRANÇOIS MILLET

DIANA is represented lying on the bank of a stream, one foot in the water, and the other is drawn up on the bank. Her head rests on her right arm, and her left arm is thrown above it. The figure is slightly draped, the arms, bust, and lower part of legs being nude. A bow and quiver full of arrows lie beside her to the left. To the right her nymphs lie sleeping. The whole picture is of a beautiful golden tone.

Signed in the lower left-hand corner: "J. F. Millet."

Canvas, 13¼ *in. long by* 16¼ *in. high.*

[*No.* 64]

ADOLPHE MONTICELLI

French School

Born in 1824; died, 1886. His pictures are noted for the richness of their color and the beautiful tones which they display. They are somewhat suggestive of the figure pieces of Diaz, and are beginning to rank with the Barbizon School.

[*No.* 64]

"DIANA AND HER NYMPHS BATHING"

ADOLPHE MONTICELLI

EIGHT nude nymphs are grouped around Diana, who is about to take her bath in a large pool in the woods. Some of the nymphs are partly in the water, while Diana is standing on the brink, almost ready to step in. In the background are the forest trees with the light gently shining through them. The whole picture is one of beautiful color and most poetic sentiment.
Signed in the lower left-hand corner: "Monticelli."

Panel, 30¾ *in. long by* 18 *in. high.*

[*No.* 65]

EMILIO SANCHEZ-PERRIER

Spanish School

Born at Seville, Spain; died, 1907. Landscape painter. Pupil under Cano at the School of Madrid. He exhibited in the National Exposition of Fine Arts, 1878, and at the Exposition at Cadiz, 1879, was awarded a gold medal. He was a Knight Commander of the Order of Isabella the Catholic.

[*No.* 65]

"A NOOK ON THE LAKE"

EMILIO SANCHEZ-PERRIER

On the right a stone wall extends along the edge of the lake, joining a high bank which surrounds the lake to the extreme left. In the middle background is a boat with a man in it. Up on the bank in the extreme background is a large low house, and other houses can be seen beyond it. Over the wall to the right several large trees are seen, their dark trunks outlining sharply against the clear evening sky. A large building is to be seen back of the trees. The water has a most limpid appearance, and is here and there ruffled by the breeze. Signed: "E. Sanchez-Perrier, Alcala."

Panel, 21 in. long by 15 in. high.

E. Sanchez Perrier
Alcalá

[*No.* 66]

IVAN POKITONOW

Russian School

A NATIVE of Russia; studio in Paris.

[*No.* 66]

"DUCK-HUNTING FROM A BOAT"

IVAN POKITONOW

A BATEAU containing two men is lying in the river. One of the occupants carries a pole with which to push the boat, while the other holds his gun ready to shoot the ducks as they rise from the water. The bank of the stream is shown to the left, while to the right are thick grass and bushes. The landscape is very pretty and effective.

Signed in the lower right-hand corner: "J. Pokitonow, 1890."

Panel, 13¾ in. long by 8½ in. high.

[*No.* 67]

THÉODORE ROUSSEAU

French School

Born at Paris, April 15, 1812; died at Barbizon, December 22, 1867. Pupil of Rémond and of Lethière. Always in more or less needy circumstances, he was at the last annoyed by an intrigue about the Officer's Cross of the Legion of Honor, and finally died of a broken heart. He showed himself a true "naturalist" in his first picture (1826); and up to 1848 — when his works, after being for thirteen years excluded from the Salon by the academical jury then abolished, were readmitted — fought the battle of naturalism with varying success. With Corot, Daubigny, Dupré, and Diaz he founded the modern French school of landscape painting, of which he is one of the chief glories. Few, if any, have surpassed him in the rendering of atmospheric effects, in the ability to diffuse light and air throughout a landscape, and in the power of communicating to others the deep feelings excited by nature in a highly sensitive organization like his own. Medals: Third class, 1834; first class, 1849 and 1855; Medal of Honor, 1867; Legion of Honor, 1852.

[*No.* 67]

"PAYSAGE DU BERRY"

THÉODORE ROUSSEAU

A CLEAR afternoon in midsummer is presented in this picture, after the master's best style. The river Berry is flowing gently through the grass-covered fields to the beautiful landscape in the distance. A man is shown in the foreground pushing a boat along the placid stream. To the right a red-roofed cottage can be seen among the trees, and beside it is the thatched covering of an outbuilding erected for the protection of the horses and cattle. In the distance is another cottage, and a little to the left of that, nestling on the left bank of the stream, is a village, the church spire of which shows above a small clump of trees. In the meadow to the left of the stream several cows are grazing, while others are lying down. The sky shows the genial warmth of summer. Signed in the lower left-hand corner: "Th. Rousseau."

Panel, 25 in. long by 16 in. high.

[No. 68]

THÉODORE ROUSSEAU

French School

[*No.* 68]

"VALLEY OF TIFFANGE"

THÉODORE ROUSSEAU

A RUGGED field covered with stones and scattered bushes. To the right is a high hill covered with a scrubby growth; a tree in the foreground to the right; to the left are some houses; in the background stone walls, among which, on the left, a woman with a red dress is seen. Two clumps of trees are on the left, and among them some figures are visible.

Signed in the lower left-hand corner: "Th. Rousseau, 1873."

Canvas, 40½ in. long by 25 in. high.

[*No.* 69]

FERDINAND VICTOR LÉON ROYBET

French School

Born at Uzès (Gard), April 20, 1840. Pupil in Lyons, of the École des Beaux Arts. Professor of Engraving at Lyons. Medal, 1886; Legion of Honor, 1892; Medal of Honor, Paris, 1893; Grand Medal, Munich, 1894; Medal of Honor, Berlin, 1895; Officer Legion of Honor, 1900.

[*No.* 69]

"PREPARING FOR THE HUNT"

FERDINAND VICTOR LÉON ROYBET

The master, arrayed in his hunting costume, stands with one foot on a stool, while his assistant is adjusting his leggings. The latter is in a stooping posture, very intent on his work. The master has his right hand on his knee, while his left is supported by the muzzle of his gun. He watches the movements of his attendant, and the fine setter dog standing by seems all absorbed in waiting for the signal for the departure. The picture of a little child hangs on the wall. In the background, and to the left, the entrance to the stairway is seen as it winds to the second floor, and on the table to the right are some fruit and a tankard.

Signed in the lower left-hand corner: "F. Roybet, 1881."

Panel, 25 in. long by 39¼ in. high.

F. Roybet. 1881.

[*No.* 70]

ALFRED STEVENS

Belgian School

Born at Brussels, May 11, 1828; died, 1906. Pupil of the Paris School of Beaux Arts, also of Navez and Roqueplan. Medals: Brussels, 1851; Order of Leopold, 1855; Paris, first class, 1867, 1878; Officer, 1863; Legion of Honor, 1863; Commander, 1878; Officer, 1867; Commander of Austrian Order of Francis Joseph, and of the Bavarian Order of St. Michael; Grand Medals of Honor for Brussels at Paris, 1889; at Amsterdam at the Universal Exposition of Berlin, 1894; and of Austria, The Cross of the Lion of the Netherlands and of the Order of Merit from Bavaria; Grand Officer Order of Compbodge as a result of his historical panorama of the Century by the Ministers of the Colonies at Paris.

[*No.* 70]

"LADY WITH CHERRIES"

ALFRED STEVENS

A LADY with reddish hair and wearing a green dress is reclining in an easy chair with a high red back. In her lap is a basket of cherries, and her left hand is raised to her shoulder and holds a cherry.
Signed to the left of centre A. S. (in monogram).

Canvas, 13 *in. long by* 16 *in. high.*

[*No.* 72]

SIR LAURENZ ALMA-TADEMA

English School

[*No.* 72]

"SPRING"

SIR LAURENZ ALMA-TADEMA

A GREAT festival to celebrate May Day is shown, and a procession of children and maidens winds slowly down through marble archways between lofty temples. In the far-off distance the procession can be seen coming, while spectators, both men and women, line the way. High up on the roofs of the temples, maidens throw flowers down upon those below, while at the sides and peering from the balconies are more men and women. In the procession are two men carrying a garland-decked banner from slender poles. The most prominent figures in the composition are the four women at the left-hand side, one of whom has red hair adorned with lilies. There is also a maiden in the foreground with white flowers held gracefully at her throat, while behind her walks a girl wearing red flowers upon her head. In front of them are children with flowers. The most prominent figure among them is a little girl with blond hair, carrying bluebells, and beside her to the left is another carrying red flowers. A maiden playing the pipe is on the extreme right, while behind her is another with jet-black hair, singing. Behind her again is another maiden with red flowers on her head, and still farther behind her a very prominent blonde with red hair.

A man with a torch stands on the platform of the steps. In the picture are one hundred and nineteen people; about half that number are clearly defined. Signed under large column in lower left-hand corner: "L. Alma Tadema, OP. CCCXXVI."

Canvas, 32 in. long by 72 in. high.

[*No.* 73]

CONSTANT TROYON

French School

Born at Sevres, August 28, 1810; died at Paris, February 21, 1865. Pupil of Riocreux and Poupart. He showed an individual feeling in first exhibited works in 1836. He visited Holland in 1847 and completed his education. After 1848 he introduced cattle into his landscapes. He rose to be one of the greatest, if not the first, of modern French landscape painters. Medals: Third class, 1838; first class, 1846, 1848, 1855; second class, 1840; Legion of Honor, 1849.

[*No.* 73]

"GOING TO MARKET"

CONSTANT TROYON

A MORNING after a heavy shower is shown. The sun has come out bright and hot. The landscape shows the effect of the sun's rays, as a mist in the background is rising from the trees and foliage. The road to the right is partly covered with water to the depth of a few inches, and the animals are walking in it. To the extreme right is a man, and near him a cow. In front, on the same side, is a sheep, and beside it a reddish-brown cow, which look toward the spectator. Behind it is a black and white cow drinking, a cream-colored cow, a white calf, and another cow. Behind them are two men on horseback, one of whom is in a blue smock, and being followed by a number of cows. In the background, to the right, are a man and a woman. To the left of the centre, a woman holding a baby is riding in a donkey-cart,— the donkey trotting toward the front. A black dog, with white breast and forefeet, runs playfully in front of the cart. To the left of the cart a woman with a basket upon her arm is walking.

From the Fop Smit Collection.

Signed in the lower left-hand corner: " C. Troyon, 1862."

Canvas, 43 in. long by 32 in. high.

[No. 74]

CONSTANT TROYON

French School

[*No.* 74]

"LANDSCAPE WITH CATTLE"

CONSTANT TROYON

A BRIGHT summer day is here depicted, and three cows beside a wooded hill are endeavoring to keep within the shade of the trees. The one in the foreground is not altogether successful, however, for the sun shines on its hindquarter, which gives a beautiful effect to the coloring. Next beyond is a dark-brown cow lying down, while further on is a white one standing entirely in the shade. In the background the peasant's hut is seen. This picture has the golden tone peculiar to this artist fully developed.

Signed in the lower left-hand corner: "C. Troyon."

Panel, 25½ in. long by 18 in. high.

C. Troyon

[*No.* 75]

CONSTANT TROYON

French School

[*No.* 75]

"THE NORMANDY OX"

CONSTANT TROYON

In the foreground a large ox stands facing obliquely to the left and front. A bright light is thrown on its sides, back, and hind-quarters. The landscape is almost covered by the animal, which fills a great portion of the canvas.
Signed in the lower left-hand corner: "C. Troyon."

Canvas, 28½ *in. long by* 36 *in. high.*

Collection of William Schaus, New York, 1878.
Collection of Francis Bartlett, Boston.
Purchased from T. J. Blakeslee, 1893.

[*No.* 76]

CONSTANT TROYON

French School

[*No.* 76]

"THE OLD FARM"

CONSTANT TROYON

A LITTLE to the right of the centre of this picture an old cottage is shown, which is entered by a low door. The roof is thatched, and the trees on either side are parted so as to show the white walls of the building. A woman is standing near the door, while to the left, just beyond the trees, another woman climbs up the rocky steps with a bunch of fagots on her back. A pool of water is in the foreground, and beside it, to the left, a number of flags and red flowers are growing.

Signed in the lower left-hand corner: "C. Troyon."

From the Seney collection.

Panel, 16½ *in. long by* 11 *in. high.*

[*No.* 77]

JOSEPH MALLORD WILLIAM TURNER

English School

Born in London, April 23, 1775; died there, December 19, 1851. Son of a hair-dresser, in whose rooms his drawings were first exhibited. Entered school at the Royal Academy in 1789; studied perspective under Thomas Malton and architectural drawing with Hardwick. In 1807 he became professor of perspective in the Royal Academy. At this time his painting was very much an imitation of Claude Lorrain. He visited Italy three times, — in 1819, 1829, and 1840. In later years, when his style of painting was entirely changed, he disclaimed any affiliation whatever with Claude's works. In fact, it was not until after he was forty years old that he really became a great painter. He stands alone as the greatest exponent of color in this school of art.

"He went," says Ruskin, "to the cataract for its iris, to the conflagration for its flames, asked of the sea its intensest azure, and of the sky its clearest gold."

[*No.* 77]

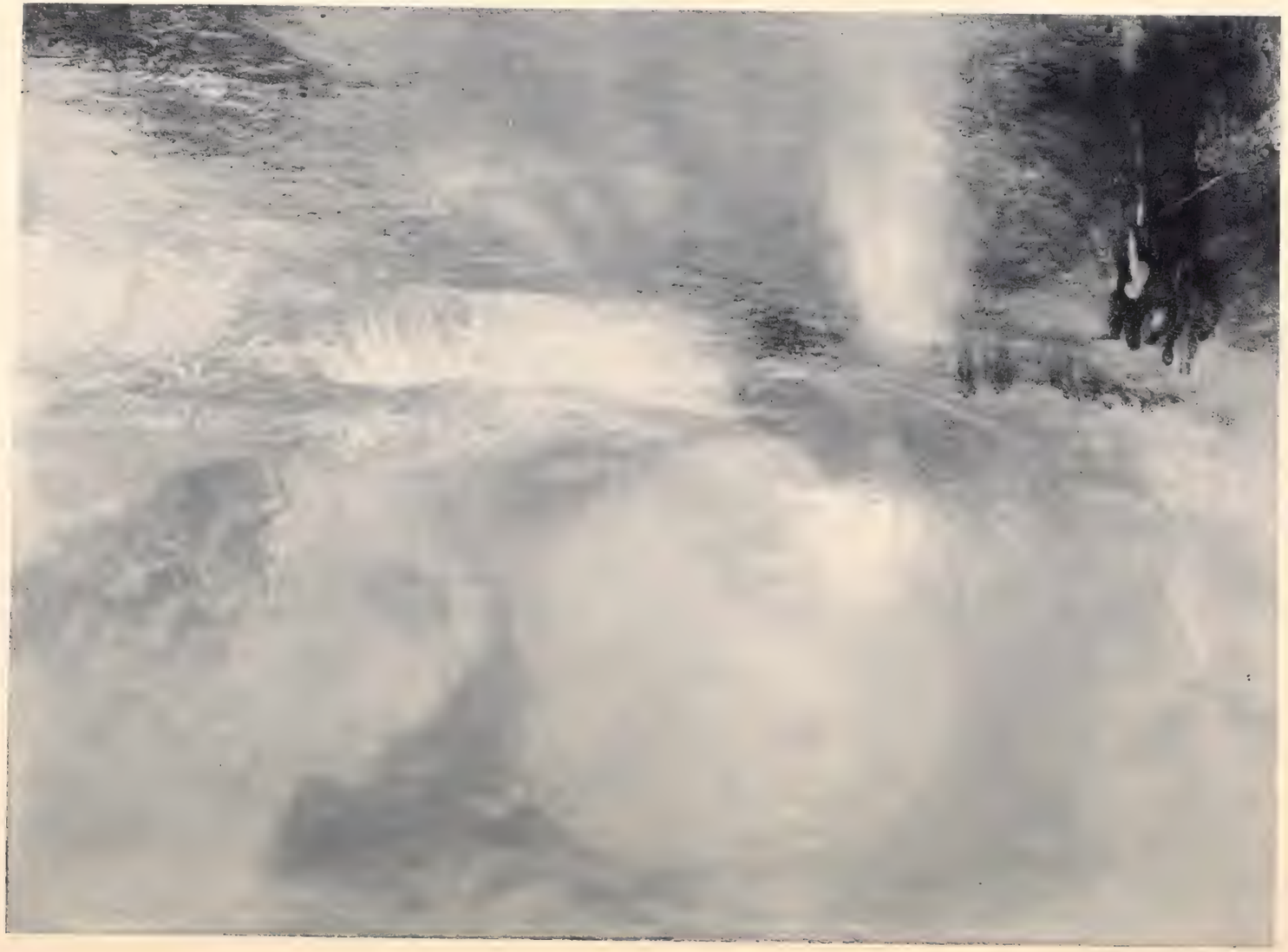
"ROCKETS AND BLUE LIGHTS"

JOSEPH MALLORD WILLIAM TURNER

A STORMY day and the waves rolling in on the shore. At the left in background is a vessel in distress sending up rockets. The smoke rising on the right comes from a steamer almost hidden from sight by the high waves surrounding her. Another steamer is seen in the distance. It is evident by the masts that it is a sailing vessel which is sending up the rockets. In the far distance can be seen the rocks of a dangerous, bleak shore. In the foreground on the left is a group of six fishermen who are looking out to sea.

Canvas, 48 *in. long by* 37 *in. high.*

Collection of the late Earl of Arran, from whom it was purchased by Mr. Locket Agnew. Purchased from James Orrock, London, 1901.



[*No.* 78]

JOSEPH MALLORD WILLIAM TURNER

English School

[*No.* 78]

"GRAND CANAL"

JOSEPH MALLORD WILLIAM TURNER

The Cathedral of San Marco and Campanile in the distance. The Grand Canal is in the foreground, with a number of buildings bordering it. On the canal are many boats, and in the middle a gondola with a gondolier plying his oar. In the distance to the right there are a number of churches which can be seen through the mist. In the right foreground is seen a portion of the bank of the canal. The whole picture is painted in a misty manner, showing the light and delicious touch of the master.

Canvas, 50 in. long by 40 in. high.

Purchased from James Orrock, London, 1901.

[*No.* 79]

JOSEPH MALLORD WILLIAM TURNER

English School

[*No.* 79]

"ST. MICHAEL'S MOUNT"

JOSEPH MALLORD WILLIAM TURNER

This picture is painted in a golden tone representing St. Michael's Mount with its tower looming above the summit. At the base are houses of the fishing village, and to the right seaward are a number of sailing boats. In the foreground a sandy beach is shown with men about to launch a boat. To the left are four men, two men standing, one beside a buoy and another on horseback. It is evidently low tide, as shown by the vessels, five of them lying on the shore. Painted 1834.

Canvas, 30 in. long by 25 in. high.

Purchased from James Orrock, London, 1901.

[*No.* 80]

JOSEPH MALLORD WILLIAM TURNER

English School

[*No.* 80]

"ITALIAN LANDSCAPE"

JOSEPH MALLORD WILLIAM TURNER

One of Turner's early works showing Italian scenery with temples, castles, and ruins in the background. A viaduct crosses a chasm in the centre of the picture. The foreground is level and paved with large stones, with a parapet, over which a figure is leaning. A large urn rests on the wall. In the immediate foreground is a man dressed in a red coat, with a woman and child. Trees are to the right, and to the left is the typical stone pine so often seen in Turner's compositions.

This picture was purchased from Dr. Winslow, Portman Square, who writes me as follows:

"The picture which you purchased from me entitled 'Sunny Italy,' by Turner, was originally the property of Dr. Leonard Stewart, who resided at Keppel Street, Russell Square, London. He was traveling physician to the late Marquis of Hertford. Dr. Stewart traveled in Italy with him, and there became acquainted with Mr. Turner; but how he came into possession of the picture, whether by gift or by purchase, there is no means of ascertaining. It was left by Dr. L. Stewart to his nephew, the late Mr. John Stewart, who is connected with me by marriage. The name 'Sunny Italy' is given by Mr. Jobson, the publisher of the Art Portfolio, in which this picture was represented, being No. 13. The picture has never been exhibited. It has been in our family for about sixty years."

Canvas, 36 in. long by 28 in. high.

[*No.* 81]

JEHAN GEORGES VIBERT

French School

Born in Paris, September 30, 1840; died, 1902. Pupil of Picot and Barrias. Medals: 1864, 1867, 1868; Legion of Honor, 1870; Officer, Legion of Honor, 1882.

"THE SACRILEGIOUS MONKEY"

JEHAN GEORGES VIBERT

THE master has written a letter describing the picture, the translation of which is as follows : —

MY DEAR PARENTS : I write you from my prison because I am chained in a cage, upon which is a label bearing the word "sacrilege." What does it mean? What wrong have I done? I really do not know. However, it must have been very serious to deprive me of my liberty and to be condemned to bread and water.

In one word here are the facts : Until now (as I have always told you), I was satisfied with my new position. I had the good fortune to please his Eminence, my master. I diverted him in his arduous labors, and I felt greatly recompensed by his caresses and several dainties. It is true there was Bazile, a tall fellow dressed in black, who stole my nuts and teased me at his pleasure ; but, with all this he kept me company when I was not wanted in the "salon," and I preferred that to solitude ; besides, he showed me some tricks with which I have great success ; therefore, without being the best of friends, we live together peacefully, and apart from the sorrow of being separated from you, my dear parents, your son might pass for a happy mortal (*contentus sua sorte*), as says Monsignor. Some time ago in our leisure moments, when his Eminence was at the Vatican, Bazile amused himself by wrapping me up in a red tippet and enjoyed seeing me imitate the gestures and grimaces of preachers in the pulpit. I think I succeeded well, because my professor seemed to enjoy it hugely. I thought it was the repetition of a new trick to amuse my master with ; therefore, when one day he was working with another cardinal friend of his, and seeing them very much occupied, I thought the moment favorable to distract them, and profiting by their being absorbed in their sorcery books, I went, without being seen, into the clothes-closet, the door of which had been kept ajar, and adjusted myself in haste, passing over my neck the golden chain used in grand festivities ; and when I was all ready, with one bound, and with great noise, I darted from the closet onto the chimney, dragging behind me a large sash, which I flourished like a flag. The effect was formidable.

As soon as he had perceived me Monsignor got up with an irritated air, took hold of a broom, with which he threatened me, and calling loudly for Bazile, who came like lighting, sprang furiously forward to catch me. Amazed at all this noise, which I could not comprehend, I began myself to halloo; but, notwithstanding my desperate resistance, I was instantly seized, and after being despoiled of my costume, Monsignor threw it into the fire while pronouncing some Latin words. I was mercilessly whipped, and trembling all over from fear, was thrown into the awful prison, where I bewail and try to comprehend the terrible fault I have committed. Can it be because I put on my master's vestments? If so, why did Bazile teach me to do so? And why did the other cardinal nearly split his sides with laughter during the scene, and look as if he thought me very comical?

Do I take offense when, in the morning in his breeches, his Eminence makes (what he calls) hygienic movements with a sash with a ring to it like mine, or when he repeats his discourses with gestures?

One must decidedly believe that the greatest crime in the eyes of the great is that of resemblance.

Signed in lower left-hand corner : " J. G. Vibert."

Panel, 36½ *in. long by* 28½ *in. high.*

[*No.* 82]

FLORENT WILLEMS

Flemish School

Born at Liège, January 8, 1823; died, 1905. Medals: Of Paris, first class, 1855, 1867, 1878; Officer of Order of Leopold, 1851; Officer, 1868; Legion of Honor, 1853; Commander, 1878.

| No. 82 |

"PAINTING THE FAMILY PORTRAITS"

FLORENT WILLEMS

The artist, dressed in a velvet jacket, is represented as sitting before his canvas, painting the portraits of a family consisting of father, mother, and child. The father stands behind the mother, and the latter affectionately presses the third of the trio to her knee. The group is on a platform which is covered with an antique rug, and raised three steps from the floor.

Signed: "F. Willems," in the lower right-hand corner.

Panel, 27½ in. long by 36 in. high.

[*No.* 83]

FÉLIX ZIEM

French School

Born at Beaune, February 25, 1821. Medals: Third class, 1851, 1855; Legion of Honor, 1857; first class, 1852; Officer, 1878.

[*No.* 83]

"GRAND CANAL, VENICE"

FÉLIX ZIEM

A LARGE war vessel, of ancient period, lies ready for sailing on the Grand Canal, in front of the palace. The boat is filled with soldiers, and the rowers have their oars in position, awaiting the signal for departure. The commander of the vessel, gayly attired in uniform, is about to enter a gondola which is waiting to carry him aboard. Two ladies stand beside the boat to bid him adieu. The buildings stretched out in the distance reflect the bright sunshine of a midsummer's day.

Signed in the lower left-hand corner: "Ziem."

Canvas, 43 in. long by 27 in. high.

[*No.* 84]

GEORGES GROEGAERT

French School

Born in Paris. Prize of Rome in Paris; Honorable Mention, 1886; Honorable Mention, Exposition Universelle, 1889.

[*No.* 84]

GEORGES GROEGAERT

LADY RESTING

13 inches long ; 9½ inches high.

A LADY is leaning back on a gray-buff sofa that stands across the composition. She leans her left elbow on a black cushion, while her hand supports her head, which is crowned with golden red hair. Her right arm is extended along the top of a pearl-gray cushion. She is daintily attired in a cinnamon-creamy skirt, composed of three flounces of accordion plaiting, and an apricot silk waist, showing below a red plum velvet jacket that is fastened at the neck. To the right of the sofa stands a blue table, on which is a vase of pink roses, while over on the left is a Japanese high-boy cabinet, decorated with gold arabesques on a black lacquer ground.

Signed and dated at the lower left—"Georges Groegaert, Paris, 1889."

[*No.* 85]

GILBERT MUNGER (Deceased)

Born in America. Student of Rousseau, Corot and Daubigny. Officer of the Order of the Liberator, Venezuela, 1888. Grand Cross of Saxony for Art and Science, from the Duke of Saxe-Meiningen, 1889. King Leopold Gold Medal, Belgium, 1889. Honorary Member and Decoration, Academy of Fine Arts, Italy, 1889. Honorary Member and Decoration, Academy of Fine Arts, Larino, Italy, 1889. Commander of the Order of the Liberator, Venezuela, 1889. Knight of the Saxon House, Order from the Duke of Saxe-Coburg-Gotha, 1890.

[*No.* 85]

GILBERT MUNGER

NEAR NANTERRE

18 inches long ; 12½ inches high.

EXTENDING across the front is an expanse of still water with motionless reflections of a faint gray sky mottled with puffs of mauve and cream. The smooth surface is interrupted by a dark punt that is being propelled by a man in a white shirt. Silhouetted against the waning light of the sky are the trees that border the opposite bank. A clump appears toward the right, separated from another in the centre by the creamy walls and brown roofs of some cottages. Other buildings are visible toward the left, succeeded by a row of separate poplar trees. The vista is closed by a spit of land projecting from the left of the picture, where a white and a dun cow are seen near a mass of soft yellow, green and brown willows.

Signed at the lower left — "Gilbert Munger."

[*No.* 86]

CHARLES FRANÇOIS DAUBIGNY

French School. 1817–1878

A SEA-COAST LANDSCAPE

25½ inches long; 11¾ inches high.

The scene shows a hilly landscape overlooking an expanse of sea, dotted with minute sails. The water is a pale green with white and dove-gray reflections from a sky that is banked with clusters of white and gray cloud, surmounted by faint blue, and a scattering of drab vapor. The cliff rises from the left of the foreground, in a belt of golden green and yellowish gray pasture, where in the centre appears a black cow with white face, and farther to the left a white one, both feeding. Beyond the latter, grouped upon the brink of the cliff, are also four brown cows and a white one. To the right of them a brown cow with white face stands near a man who is seated on the grass, while a boy in a blue blouse stands beside him. Starting above these figures a rude wall extends across the slope, interrupted with bushes and one conspicuous withered tree. Beyond this line the hillside is bare of vegetation, rising like the side of a quarry to a gabled house on the summit.

Signed and dated at the lower right — "Daubigny, 1869."

[*No.* 87]

UNKNOWN

THE COBBLER

18 inches high ; 14 inches wide.

On the left of the composition is a village inn, with three bottles in the bay window, a chequer-mark on the doorpost and on the door itself the inscription, "No Trust." A tall lean cobbler has set one of his slippered feet upon the doorstep, about to enter. His right hand is thrust into his breeches pocket, beneath his leather apron, and under the other arm he holds a boot. He wears a scarlet vest with brown sleeves, and a woollen cap knitted in stripes of red, white and blue. Jeering at him in the rear are a little girl and two boys, one of the latter having raised a shoe to throw at him. From the mark on the doorpost, an old sign of a tavern, it is probable that the picture is by an English painter.